1991

TABLE OF CONTENTS

I-A	Preface
I-B	Opening Remarks
I-C	Prizes and Awards
I-D	Enrollment Statistics
I-E	Named Fellowships
II-A	TMC Members and Addresses
II-B	BUTI Members and Addresses
III-A	Administration and Faculty
III-B	Administration and Faculty Addresses
IV-A	TMC Schedules
IV-B	TMC Concert Programs
V-A	BUTI Schedules
V-B	BUTI Concert Programs
VI-A	Brochures/Publicity
VII-A	Notices/Memos/Student Information
VIII-A	Repertoire Summary

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Tanglewood Music Center 1991 Fellowship Program

Violins

Brynn Albanese, Palos Verdes, CA
Ruth S. Morse Fellowship

Florence Altenburger, Besançon, France
Philip and Bernice Krupp Fellowship

Zoe Black, North Fitzroy, Australia
City of Melbourne/Henri Leon Wyler Foundation Fellowship

Jennifer Carsillo, Menlo Park, CA
Luke B. Hancock Foundation Fellowship

Judith Chamberland, Quebec, Canada
Donald Bellamy Sinclair Memorial Fellowship

Chung-Mei Chang, São Paulo, Brazil
Boston Symphony Orchestra Fellowship

Robert Chiu, San Marino, CA
Gerald Gelbloom Memorial Fellowship

Ariadne Daskalakis, Boston, MA
Bessie Pappas Fellowship

Lisa Ferguson, New York, NY
Edward S. Brackett, Jr., Fellowship

Takane Funatsu, Chiba, Japan
Boston Symphony Orchestra Fellowship

Sharon Gewirtz, Montreal, Canada
Stanley Chapple Fellowship

Ayano Ito, Tokyo, Japan
Boston Symphony Orchestra Fellowship

Natalie Leggett, Northridge, CA
Bristol-Myers Squibb Foundation Fellowship

Wendy Putnam, Houston, TX
Morris A. Schapiro Fellowship

Aet Ratassepp, Tallinn, Estonia
H. Eugene and Ruth B. Jones Fellowship

Emi Ohi Resnick, New York, NY
William Kroll Memorial Fellowship

Leah Roseman, Ottawa, Canada
Miriam and Sidney Stoneman Fellowship

Sarah Roth, Chelmsford, MA
Theodore Edson Parker Foundation Fellowship

Gabrielle Shek, San Francisco, CA
Northern California Fund Fellowship

Yeh Shen, Shanghai, China
Boston Symphony Orchestra Fellowship

Sangeeta Swamy, Edwardsville, IL
Juliet Esselborn Geier Memorial Fellowship

Josefina Vergara, Viña del Mar, Chile
Omar Del Carlo Tanglewood Fellowship

Jessica Wakefield, Minneapolis, MN
Stokes Fellowship

Hilary Walther, Concord, MA
Harry and Marion Dubbs Fellowship/ Brookline Youth Concerts Awards Committee Fellowship

Kiichi Watanabe, Tokyo, Japan
Boston Symphony Orchestra Fellowship

Rebecca Whitling, Alberta, Canada
Carolyn and George Rowland Fellowship in honor of Eleanor Panasevich

Deborah Widdup, London, England
English-Speaking Union Fellowship

Yu Yuan, Shanghai, China
Starr Foundation Fellowship

Violas

Joan DerHovsepian, Milwaukee, WI
Ben Bowers Fellowship

Steffen Drabek, Detmold, Germany
Mr. and Mrs. David B. Arnold, Jr., Fellowship

Victoria Eanet, Brooklyn, NY
Boston Symphony Orchestra Fellowship

Ralph Farris, Dover, MA
BayBanks Fellowship

Anke Hendrichs, Detmold, Germany
Boston Symphony Orchestra Fellowship

Daniel Panner, Rochester, NY
Darling Family Fellowship

Dov Scheindlin, New York, NY
David R. and Muriel K. Pokross Fellowship

Laura Shuster, Cleveland Heights, OH
James A. Macdonald Foundation Fellowship

Kathleen Sihler, Eugene, OR
Judy Gardiner Fellowship

Jennifer Stahl, Spring Valley, NY
Frederic and Juliette Brandi Fellowship

Piotr Swic, Warsaw, Poland
Herbert and Jeanine Coyne Fellowship

Sarah Wetherbee, Washington, D.C.
Albert L. and Elizabeth P. Nickerson Fellowship

Cellos

Darrett Adkins, Tacoma, WA
Leo L. Beranek Fellowship

Melissa Barnard, Roseville, Australia
Country Curtains Fellowship

Alexander Ezerman, Williston, VT
Bradley Fellowship

Adam Fisher, Tenafly, NJ
Geraldine R. Dodge Foundation Fellowship

Eric Gaenslen, Burlingame, CA
Stephen and Persis Morris Fellowship

Bridget MacRae, Toronto, Canada
Leonard Bernstein Fellowship

Andrea Markosh, Haifa, Israel
Naomi and Philip Kruvant Fellowship
Achim Melzer, Sindelfingen, Germany
Dr. Marshall N. Fulton Memorial Fellowship
Margaret Parkins, Detroit, MI
Charles and Sara Goldberg Charitable Trust Fellowship
Johan Stern, Laxa, Sweden
Mr. and Mrs. Robert E. Remis Fellowship
Felix Wang, Okemos, MI
Boston Symphony Orchestra Fellowship
Sophie Willer, Vancouver, Canada
Mr. and Mrs. Vincent J. Lesunaitis Fellowship

Basses
Josée Deschênes, St. Elisabeth, Canada
Aaron and Abby Schroeder Fellowship
William Everett, North Plainfield, NJ
Koussevitzky Music Foundation Fellowship
Erik Gronfor, Anoka, MN
Dr. John H. Knowles Memorial Fellowship
Jonathan Imsande, Greenville, NC
Mr. and Mrs. William C. Rousseau Fellowship
Jacqueline Pickett, Atlanta, GA
Nat Cole Memorial Fellowship
Tracy Rowell, Webster, TX
Boston Symphony Orchestra Fellowship
Jeffrey Weisner, Los Angeles, CA
Frederick W. Richmond Foundation Fellowship

Flute/Piccolo
Nathalie Lacaille, Montreal, Canada
Lia and William Poorvu Fellowship
Melissa Mielens, Albany, NY
Helene R. and Norman Cahners Fellowship
Makiko Nishio, Saitama, Japan
Boston Symphony Orchestra Fellowship
Christina Smith, Stevens Point, WI
Arthur Fiedler/Leo Wasserman Memorial Fellowship
Lisa Wienhold, Birmingham, AL
Mr. and Mrs. Frank M. Moody Fellowship/ Idah L. Salzman Fellowship

Oboe/English Horn
Marion Arthur, Arlington, VA
Augustus Thorndike Fellowship
Gustav Highstein, New York, NY
Fernand Gillet Memorial Fellowship
Pierre Roy, Evansville, IN
Clowes Fund Fellowship
Jennifer Weeks, Montreal, Canada
Boston Symphony Orchestra Fellowship
Tricia Wlazlo, Osseo, MI
William Randolph Hearst Fellowship

Clarinets
Scott Andrews, Virginia Beach, VA
Red Lion Inn Fellowship
Robert Olivia, Hingham, MA
Wilhelmina Sandwen Fellowship
Orit Orbach, Kiryat-Ono, Israel
Lola and Edwin Jaffe Fellowship
Erika Shrauger, Buffalo, NY
Dr. Boris A. Jackson Memorial Fellowship
Jerome Simas, Carmichael, CA
Tappan Dixey Brooks Fellowship

Bassoon/Contrabassoon
Daniel Burdick, Los Angeles, CA
Robert G. McClellan, Jr. and IBM Matching Grant Fellowship
Kristen Marks, Northfield, MN
William F. and Juliana W. Thompson Fellowship
Daniel Matsukawa, Santa Fe, Argentina
Marion Callanan Memorial Fellowship
Shawn Mouser, Brookline, MA
Rosamond Sturgis Brooks Fellowship
Steve Wangler, New York, NY
Hannah and Raymond Schneider Fellowship

Horns
Beth Beeson, Summerfield, NC
Patricia A. Mertz Fellowship
Elizabeth Cook, Durand, MI
Berkshire Life Insurance Company Fellowship
Suzanne George, Schenectady, NY
Merrill Lynch Fellowship
Kristin Jurkscheit, New York, NY
Charles E. Culpeper Foundation Fellowship
Andrea Menousek, Northampton, MA
Harry Stedman Fellowship
John Rieckhoff, Quincy, IL
Karl Burack Memorial Fellowship

Trumpets

Zhong-Hui Dai, Shen Yang, China
Rita Meyer Fellowship

Brian Neal, Miami, FL
André Côme Memorial Fellowship

Donald Sipe, Milwaukee, WI
Armando A. Ghitalla Fellowship

Herbert Smith, Cincinnati, OH
Wynton Marsalis Fellowship

Matthew Sonneborn, Madison, WI
Caroline Grosvenor Congdon Memorial Fellowship

Tenor Trombones

Darren Acosta, Metairie, LA
C.D. Jackson Fellowship

Jon Etterbeek, Sacramento, CA
Harry and Mildred Remis Fellowship

Mark Hetzler, Saratosa, FL
Jane W. Bancroft Fellowship

Bass Trombone

Randall Hestand, Irving, TX
J.P. and Mary Barger Fellowship

Tuba

David Moen, St. Louis, MO
Robert and Sally King Fellowship

Timpani/Percussion

Scott Jackson, Glendora, CA
Anonymous Fellowship

Brian Jones, Lake Jackson, TX
Boston Symphony Orchestra Fellowship

Ronald Kushmaul, Columbus, OH
William J. Rubush Memorial Fellowship

Brent Kuszyk, Sassamansville, PA
Betty O. and Richard S. Burdick Fellowship

Gregory White, Detroit, MI
Mrs. Harris Fahnestock Fellowship

Peter Wilms, Beek, The Netherlands
Ruth and Alan Sagner Fellowship

Harps

John Carrington, Seattle, WA
Kathleen Hall Banks Fellowship

Susan Robinson, Belmont, MA
John and Susanne Grandin Fellowship

Piano/Keyboard

Eugene Alcalay, Bucharest, Romania
Felicia Montealegre Bernstein Fellowship

Joel Fan, New York, NY
Marie Gillet Fellowship

Francine Kay, Toronto, Canada
Peggy Rockefeller Fellowship

Tomer Lev, Kfar-Sava, Israel
Susan Kaplan/Ami Trauber Fellowship

Marc Ryser, Cambridge, MA
Paul Jacobs Memorial Fellowship

Reiko Uchida, Rolling Hills Estates, CA
Boston Symphony Orchestra Fellowship

Catherine Weill-Laor, Paris, France
R. Amory Thorndike Fellowship

Conductors

Lothar Königs, Aachen, Germany
Seiji Ozawa Fellowship

Alexander Platt, Westport, CT
William and Mary Greve Foundation Fellowship

Mark Stringer, Brooklyn, NY
Leonard Bernstein Fellowship

Composers

Nag Bhushan, Sandur, India
Anonymous Fellowship

John Costa, Taunton, MA
Reader's Digest Fellowship

Alexandra Harwood, London, England
Benjamin Britten Memorial Fellowship

Hi Kyung Kim, Seoul, Korea
Otto Eckstein Family Fellowship

Jan Müller-Wieland, Hamburg, Germany
Leonard Bernstein Fellowship

Jody Rockmaker, Palo Alto, CA
Ina and Haskell Gordon Fellowship

Geoffrey Stanton, Ann Arbor, MI
Koussevitzky Music Foundation Fellowship in memory of Margaret Grant

Chamber Ensemble Residency

Lions Gate Trio

Scott Kluksdahl, New York, NY
Koussevitzky Music Foundation Fellowship in memory of Aaron Copland

Katie Lansdale, Bethesda, MD
Mr. and Mrs. Allen Z. Kluchman Fellowship

Florence Millet, Paris, France
Florence Gould Foundation Fellowship

Westbrook String Quartet

Susan Brenneis, Miami, FL
Dorothy and Montgomery Crane Fellowship

Andrew Bruck, Detroit, MI
Daphne Brooks Prout Fellowship

Cynthia Kempf, Bismarck, ND
Lucy Lowell Fellowship

Chizuko Matsusaka, Boston, MA
Andrall and Joanne Pearson Fellowship

Voice

Jeffrey Adelson, New York, NY
Geraldine R. Dodge Foundation Fellowship

Tom Allen, New York, NY
Mildred A. Leinbach Fellowship

Marianne Bindig, Toronto, Canada
Ina and Eugene Schnell Fellowship

Mary Bozzuti, Boston, MA
Bernice and Lizbeth Krupp Fellowship

Martin Bruns, Arlesheim, Switzerland
Surdna Foundation Fellowship

Richard Clement, Tucker, GA
Francis and Caryn Powers Fellowship

Kenneth Goodson, Boston, MA
Alfred E. Chase Fellowship

Deanna Grayson, Atlanta, GA
Boston Symphony Orchestra Fellowship

Margaret Morrison, Granada Hills, CA
Abby and Joe Nathan Fellowship

Sanghoon Oak, Seoul, Korea
Boston Symphony Orchestra Fellowship

Michele Patzakis, San Marino, CA
Boston Symphony Orchestra Fellowship

Xin Wei Zhang, Jilin, China
Boston Symphony Orchestra Fellowship

Vocal Coaches

Keith Burton, New York, NY
Baldwin Piano and Organ Company Fellowship

Laura Dahl, Boston, MA
Mrs. Peter I.B. Lavan Fellowship

Shiela Kibbe, Boston, MA
Frelinghuysen Foundation Fellowship

Todd Sisley, Scotia, NY
Ann and Gordon Getty Foundation Fellowship

Nathalie Steinberg, Paris, France
Ruth and Jerome Sherman Fellowship

Phyllis Curtin Seminar for Singers

Anne Adams, New York, NY
Stuart Haupt Scholarship

Gayla Bauer, Brookline, MA
Eugene Cook Memorial Scholarship

Karen Carlisle, Felton, CA
William E. Crofut Family Scholarship

Erik Chalfant, Bourbonnais, IL
Boston Shoucase Company Scholarship

Christina Clark, Maumee, OH
Claire and Millard Pryor Scholarship

Lisa Graf, Newcastle, ME
Boston Symphony Orchestra Scholarship

Judith Hill, Williamsville, NY
Leah Jansizian Memorial Scholarship

Rebecca Karpoff, Baltimore, MD
Mr. and Mrs. Victor P. Levy Scholarship

Lorraine Langer, Minneapolis, MN
Mary H. Smith Scholarship

Gaye Matravers, Boston, MA
Claudette Sorel/Mu Phi Epsilon Scholarship

Katerina Papadolias, Ottawa, Canada
Boston Symphony Orchestra Scholarship

Sandy Radvanovsky, Laguna Niguel, CA
Palm Springs Scholarship

Maria Riedstra, Elmira, Canada
Boston Symphony Orchestra Scholarship

Frank Strnad, Whittier, CA
Tanglewood Programmers and Ushers Scholarship

Erika Sunnegårdh, New York, NY
Patricia P. Wylde Scholarship

Catherine Watson, San Antonio, TX
Tisch Foundation Scholarship

David Whitley, New York, NY
Mr. and Mrs. James S. Deely Scholarship

Anne Marie Wright, Toronto, Canada
Boston Symphony Orchestra Scholarship

Cynthia Wuco, New York, NY
Boston Symphony Orchestra Scholarship

Seminar for Conductors

Susan Clarke, Newton, MA
Boston Symphony Orchestra Scholarship

Philippe de Chalendar, Paris, France
Berkshire County Savings Bank Scholarship

Karen Deal, Annapolis, MD
William and Mary Greve Foundation Scholarship

Bjarte Engeset, Aalesund, Norway
Boston Symphony Orchestra Scholarship

Ming-Feng Hsin, Taipei, Taiwan
Boston Symphony Orchestra Scholarship

Alan Kay, Weehawken, NJ
Evelyn and Phil Spitalny Scholarship

Kim Kluge, Alexandria, VA
Barbara Lee/Raymond E. Lee Foundation Scholarship

Benjamin Loeb, Philadelphia, PA
Mr. and Mrs. Leonard Kandell and Alice Kandell Scholarship

Rossen Milanov, Sofia, Bulgaria
Boston Symphony Orchestra Scholarship

Karen Pinoci, Montclair, NJ
Maurice Abravanel Scholarship

Pio Salotto, Cagliari, Italy
Olivetti Foundation Scholarship

Valerie Taylor, Lexington, MA
Edward G. Shufro Scholarship

Lara Webber, Beeville, TX
Elaine and Harvey Rothenberg Scholarship

David Wroe, Yorkshire, England
Edward and Joyce Linde Scholarship

Tanglewood Music Center

The TANGLEWOOD MUSIC CENTER is maintained for advanced study in music and sponsored by the BOSTON SYMPHONY ORCHESTRA.

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, *Music Director*
Kenneth Haas, *Managing Director*
Daniel R. Gustin, *Manager of Tanglewood*

TANGLEWOOD MUSIC CENTER
Leon Fleisher, *Artistic Director*
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Richard Ortner, *Administrator*
James E. Whitaker, *Chief Coordinator*
Harry Shapiro, *Orchestra Manager*

1991 TANGLEWOOD MUSIC CENTER FORWARDING ADDRESS LIST

LAST	FIRST	INSTRUMENT	ADDRESS					PHONE
Albanese	Brynn	Violin	701 Cathedral St., #84	Baltimore	MD	21201		301-685-4053
Altenburger	Florence	Violin	715 Hunter	Bloomington	IN	47401		812-331-1646
Black	Zoe	Violin	5 Falconer Street, North Fitzroy 3065	Melbourne	Victoria		AUSTRALIA	613-489-7178
Carsillo	Jennifer	Violin	280 Menlo Oaks Drive	Menlo Park	CA	94025		415-323-2223
Chamberland	Judith	Violin	33, rue Montcalm	Levis	Quebec	G6V 5G9	CANADA	418-833-3332
Chang	Chung-Mei	Violin	80 Gordon St., #2	Brighton	MA	02135		617-783-9019
Chiu	Robert	Violin	1937 San Gabriel Blvd.	San Marino	CA	91108		818-287-8933
Daskalakis	Ariadne	Violin	225 Marlborough Street	Boston	MA	02116-1702		617-267-5129
Ferguson	Lisa	Violin	50 W. 29th St., #8W	New York	NY	10001		212-889-2748
Funatsu	Takane	Violin	6-9-2 Sugano, Ichikawa-shi	Chiba-ken			JAPAN	473-23-1968
Gewirtz	Sharon	Violin	111 The Colony	Hartsdale	NY	10530		914-761-4475
Ito	Ayano	Violin	3-2-9-102 Izumi	Suginami-Ku	Tokyo	182	JAPAN	03-334-9723
Leggett	Natalie	Violin	10211 Donna Avenue	Northridge	CA	91324		818-360-5573
Putnam	Wendy	Violin	19415 Southhaven	Houston	TX	77084		713-578-5062
Ratassepp	Aet	Violin	Albertinkatu 28	Helsinki	00120		FINLAND	358-0-680-1513
Resnick	Emi	Violin	301 S. 19th Street	Philadelphia	PA	19103		215-546-8427
Roseman	Leah	Violin	#330 Eigenmann, Indiana University	Bloomington	IN	47406		812-857-6689
Roth	Sarah	Violin	46 Westland Ave., #14	Boston	MA	02115		617-266-8031
Shek	Gabrielle	Violin	1929 Grove Street	San Francisco	CA	94117		415-386-4518
Shen	Yeh	Violin	606 St. Paul Street	Baltimore	MD	31202		
Swamy	Sangeeta	Violin	23 Apollo Drive	Edwardsville	IL	62025		618-288-7982
Vergara	Josefina	Violin	8816 White Oak Avenue	Northridge	CA	91325		818-349-2965
Wakefield	Jessica	Violin	3928 Thomas Avenue S.	Minneapolis	MN	55410		612-920-9775
Walther	Hilary	Violin	912 E. University	Bloomington	IN	47401		812-333-1431
Watanabe	Kiichi	Violin	1-7-22 Sekimachi-Minami	Nerima-ku	Tokyo	177	JAPAN	03-3920-8898
Whitling	Rebecca	Violin	715 Hunter	Bloomington	IN	47401		812-331-1646
Widdup	Deborah	Violin	99, Canfield Gdns.	West Hampstead	London	NW6 3DY	ENGLAND	071-624-3206
Yuan	Yu	Violin	606 St. Paul Street, Box 685	Baltimore	MD	21202		
DerHovsepian	Joan	Viola	1624 Menomonee Avenue	South Milwaukee	WI	53172		414-762-5754
Drabek	Steffen	Viola	Sonnenanger 7	Detmold	4930		GERMANY	49-5231-46125
Eanet	Victoria	Viola	243 West End Ave., #1608	New York	NY	10023		212-496-6881
Farris	Ralph	Viola	190 Columbus Ave., #1C	New York	NY	10023-5109		212-873-7846
Hendrichs	Anke	Viola	Muhlenstr. 20	Detmold	4930		GERMANY	49-5231-33396
Panner	Daniel	Viola	330 Wilmot Road	Rochester	NY	14618		716-244-3617
Scheindlin	Dov	Viola	2109 Broadway, Apt. 4102	New York	NY	10023		212-787-2678
Shuster	Laura	Viola	11321 Hessler Road	Cleveland	OH	44106		216-791-8768

LAST	FIRST	INSTRUMENT	ADDRESS					PHONE
Sihler	Kathleen	Viola	4235 Brae Burn Drive	Eugene	OR	97405		503-344-3352
Stahl	Jennifer	Viola	601 S. 20th	Philadelphia	PA	19146		215-735-3195
Swic	Piotr	Viola	Ul. Rewolocji Pazdz 145/9 M 15	Warsaw	01-424		POLAND	48-22-373989
Wetherbee	Sarah	Viola	1730 Seaton St. NW	Washington	DC	20009		202-265-7160
Adkins	Darrett	Violoncello	6934 35th St. W.	Tacoma	WA	98466		206-564-4698
Barnard	Melissa	Violoncello	108 Gainsborough St., #006W	Boston	MA	92115		617-859-0647
Ezerman	Alexander	Violoncello	OCMR Box 788	Oberlin	OH	44074		
Fisher	Adam	Violoncello	64 Linnaean Street	Cambridge	MA	02138		
Gaenslen	Eric	Violoncello	2352 Poppy Drive	Burlingame	CA	94010		
MacRae	Bridget	Violoncello	2099 Granite Street	Victoria	B.C.	V8S 3G5	CANADA	604-598-3140
Markosh	Andrea	Violoncello	Eder 39	Haifa	34752		ISRAEL	04-255083
Melzer	Achim	Violoncello	Brandenkopfweg 22	Sindelfingen	7032		GERMANY	49-7031-804559
Parkins	Margaret	Violoncello	11 Beaver Lane	East Setauket	NY	11733		516-928-4731
Stern	Johan	Violoncello	200 W. 109th St., Apt. D4	New York	NY	10025		212-316-2007
Wang	Felix	Violoncello	3947 Hemingway Drive	Okemos	MI	48864		517-349-2148
Willer	Sophie	Violoncello	c/o CIM, 11021 East Boulevard	Cleveland	OH	44106		216-791-5000
Deschenes	Josee	Contrabass	1721 Rang St. Pierre	Ste. Elisabeth	P.Q.	J0K 2J0	CANADA	
Everett	William	Contrabass	190 Columbus Ave., #1C	New York	NY	10023		212-873-7846
Gronfor	Erik	Contrabass	714 S. 18th Street	Philadelphia	PA	19146		215-732-1063
Imsande	Jonathan	Contrabass	102 Forest Acres Drive	Greenville	NC	27834		919-830-1713
Pickett	Jacqueline	Contrabass	1231 Woodland Ave. S.E.	Atlanta	GA	30316		404-622-6825
Rowell	Tracy	Contrabass	P.O. Box 57731	Webster	TX	77598		713-482-2097
Weisner	Jeffrey	Contrabass	c/o New World Symphony, Lincoln Road	Miami Beach	FL	33139		
Lacaille	Nathalie	Flute	3765 Lacombe	Montreal	Quebec	H3T 1M3	CANADA	514-735-8567
Mielens	Melissa	Flute	RD #1, Box 277A	E. Greenbush	NY	12061		518-477-7032
Nishio	Makiko	Flute	5-11 Naracho	O-miya	Saitamaken		JAPAN	048-666-3595
Smith	Christina	Flute	336 Maple Bluff Road	Stevens Point	WI	54481		715-345-1787
Wienhold	Lisa	Flute	11 1/2 Ventura Avenue	Birmingham	AL	35209		205-871-0129
Arthur	Marion	Oboe	5601 Holmes	Kansas City	MO	64110		816-822-0771
Highstein	Gustav	Oboe	40 Irving Place	New Rochelle	NY	10801		914-636-1386
Roy	Pierre	Oboe	409 SE 1st St., Apt. B	Evansville	IN	47713		812-424-1294
Weeks	Jennifer	Oboe	1266 St. Andre	Montreal	Quebec	H2L 2S5	CANADA	514-842-3646
Wlazlo	Tricia	Oboe	8740 S. Bird Lake Road	Osseo	MI	49266		
Andrews	Scott	Clarinet	46 Westland Avenue, #1	Boston	MA	02115		
Olivia	Robert	Clarinet	Off 19 Fort Hill Street	Hingham	MA	02043		
Orbach	Orit	Clarinet	c/o Elisa Trigalo, 707 Sheridan Rd., #401	Chicago	IL	60613		

LAST	FIRST	INSTRUMENT	ADDRESS					PHONE
Shrauger	Erika	Clarinet	336 21st St., #128	Miami Beach	FL	33139		305-673-5617
Simas	Jerome	Clarinet	2492 Derbyshire Rd., #6	Cleveland Heights	OH	44106		216-791-5165
Burdick	Daniel	Bassoon	1404 24th Ave. E.	Seattle	WA	98112		206-325-4252
Marks	Kristen	Bassoon	9205 Burnet Ave., #209	Sepulveda	CA	91343		818-893-2969
Matsukawa	Daniel	Bassoon	2026 Locust St., #3R	Philadelphia	PA	19103		215-546-5452
Mouser	Shawn	Bassoon	123 Sutherland, Apt. M	Brookline	MA	02146		
Wangler	Steve	Bassoon	c/o Wallace, 302 S. 19th Street	Philadelphia	PA	19103		215-567-0068
Beeson	Beth	French Horn	12 Parkton Road, Apt. 1	Jamaica Plain	MA	02130		617-983-9367
Cook	Elizabeth	French Horn	5815 Gulfton Apt. 3066	Houston	TX	77081		517-288-6059
George	Suzanne	French Horn	2332 Almeria Road	Schenectady	NY	12309		
Jurkscheit	Kristin	French Horn	802 W. 190th St., #5-J	New York	NY	10040		212-740-0502
Menousek	Andrea	French Horn	422 W. 55th Street	New York	NY	10019		212-397-1870
Rieckhoff	John	French Horn	100 Pete Ellis Dr., #A-17	Bloomington	IN	47401		812-339-1735
Dai	Zhong-Hui	Trumpet	950 S. Mansfield Ave., #1	Los Angeles	CA	90036		213-965-1946
Neal	Brian	Trumpet	8215 SW 100th Street	Miami	FL	33156		305-595-1872
Sipe	Donald	Trumpet	1111 N. Astor, Apt. B5	Milwaukee	WI	53202		
Smith	Herbert	Trumpet	6429 Lisbon Avenue	Cincinnati	OH	45213		513-531-0606
Sonneborn	Matthew	Trumpet	10 N. Kenosha Drive	Madison	WI	53705		608-233-6033
Acosta	Darren	Tenor Trombone	c/o NE Conservatory, 290 Huntington Avenue	Boston	MA	02115		617-859-0784
Etterbeek	Jon	Tenor Trombone	456 W. 57th St., #5C	New York	NY	10019		212-247-1017
Hetzler	Mark	Tenor Trombone	121 Park Dr., #32	Boston	MA	02215		617-236-7382
Hestand	Randall	Bass Trombone	47 Prince St., #2	Jamaica Plain	MA	02130		617-983-0984
Moen	David	Tuba	45 Tiemann Place, #5P	New York	NY	10027		212-932-1186
Jackson	Scott	Percussion	605 E. Darby Road	Havertown	PA	19083		215-446-2748
Jones	Brian	Percussion	111 Almond Drive, #16	Lake Jackson	TX	77566		409-297-4926
Kushmaul	Ronald	Percussion	1 1/2 W. Turnbull Avenue	Havertown	PA	19083		
Kuszyk	Brent	Percussion	Box 117	Sassamansville	PA	19472		215-754-6047
White	Gregory	Percussion	14551 Glastonbury	Detroit	MI	48223		313-832-2686
Wilms	Peter	Percussion	Fattenbergstraat 9B	Beek L.	6191 EP		THE NETHERLANDS	
Carrington	John	Harp	10526 14th Avenue NW	Seattle	WA	98177		206-363-6167
Robinson	Susan	Harp	54 Marlboro St., #1	Belmont	MA	02178		617-484-9490
Alcalay	Eugene	Piano	Juilliard School, 60 Lincoln Center Plaza	New York	NY	10023		
Fan	Joel	Piano	112 E. 83rd St., #6A	New York	NY	10028		212-988-2178
Kay	Francine	Piano	499 Atlas Avenue	Toronto	Ontario	M6C 3R4	CANADA	
Lev	Tomer	Piano	14 Rising Road	Setauket	NY	11733		
Ryser	Marc	Piano	c/o 503 Awnursnac Hill Road	Concord	MA	01742		

1991 TANGLEWOOD MUSIC CENTER FORWARDING ADDRESS LIST

LAST	FIRST	INSTRUMENT	ADDRESS					PHONE
Uchida	Reiko	Piano	225 S. 18th St., #1506	Philadelphia	PA	19103		215-546-1479
Weill-Laor	Catherine	Piano	8 rue du Square Caspeaux	Paris	75018		FRANCE	33-1-4288-8380
Bhushan	Nag	Composition	OCMR Box 216	Oberlin	OH	44074		216-292-2889
Costa	John	Composition	1112 Wright Street	Ann Arbor	MI	48105		313-761-2302
Harwood	Alexandra	Composition	235 West End Ave., #7A	New York	NY	10023		212-799-8276
Kim	Hi Kyung	Composition	1306 Hopkins St., #1	Berkeley	CA	94702		415-525-0488
Muller-Wieland	Jan	Composition	c/o Silke Skwirblies, Parnassweg 3	2320	Plon		GERMANY	040-6050538
Rockmaker	Jody	Composition	Stern Hall, Box A, Stanford University	Stanford	CA	94305-7020		415-497-4880
Stanton	Geoffrey	Composition	321 Cloverdale Street	Ann Arbor	MI	48105		313-996-5508
Koenigs	Lothar	Conducting	Heinrichstr. 5	5800 Hagen	1		GERMANY	49-233-339824
Platt	Alexander	Conducting	366 Green Farms Road	Westport	CT	06880		203-259-6662
Stringer	Mark	Conducting	c/o Kapellmeister, Stadttheater Bern	3000 Bern	7		SWITZERLAND	
Adelson	Jeffrey	Voice	233 W. 77th St., #8D	New York	NY	10024		212-873-4659
Allen	Tom	Voice	500 Riverside Dr., #525	New York	NY	10027-3916		212-316-8699
Bindig	Marianne	Voice	187 Wychwood Avenue	Toronto	Ontario	M6C 2T4	CANADA	416-654-7183
Bozutti	Mary	Voice	19 St. John's Road	Wilton	CT	01697		203-762-9930
Bruns	Martin	Voice	c/o Chenaux, 730 Park Ave., #14A	New York	NY	10021		212-988-5771
Clement	Richard	Voice	4437 Spring Glen Drive	Tucker	GA	30084		
Goodson	Kenneth	Voice	9 Hawthorne Place, #12B	Boston	MA	02114		617-742-6564
Grayson	Deanna	Voice	400 Sassafrass Road	Roswell	GA	30076		
Morrison	Margaret	Voice	17549 San Fernando Mission Blvd.	Granada Hills	CA	91344		818-366-2006
Oak	Sanghoon	Voice	3303 Whitney Plaza, 32 Whites Avenue	Watertown	MA	02172		
Patzakis	Michele	Voice	1439 Old Mill Road	San Marino	CA	91108		818-799-0400
Zhang	Xin Wei	Voice	516 Orange St., #35	New Haven	CT	06511		203-562-5418
Burton	Keith	Vocal Coach	3149 Broadway, #4	New York	NY	10027		
Dahl	Laura	Vocal Coach	9 Hawthorne Place, #12-B	Boston	MA	02114		617-742-6564
Kibbe	Shiela	Vocal Coach	31 Washington Street	Charlestown	MA	02129		617-241-9035
Sisley	Todd	Vocal Coach	163 Birch Lane	Scotia	NY	12302		518-399-7445
Steinberg	Nathalie	Vocal Coach	31 Rue de Chazelles	Paris	75017		FRANCE	
Brenneis	Susan	Westbrook Quartet	2331 Ohio Ave., Apt. C	Youngstown	OH	44504		216-744-5414
Bruck	Andrew	Westbrook Quartet	9640 Market Street	North Lima	OH	44452		216-549-2702
Kempf	Cynthia	Westbrook Quartet	1318 N. 2nd Street	Bismarck	ND	58501		701-223-2469
Kluksdahl	Scott	Lions Gate Trio	300 Central Park W., #8J	New York	NY	10024		
Lansdale	Katie	Lions Gate Trio	3205 Van Hazen St. NW	Washington	DC	20015		202-362-5693
Matsusaka	Chizuko	Westbrook Quartet	530 Boardman-Canfield Rd #92	Boardman	OH	44512		216-726-2873
Millet	Florence	Lions Gate Trio	16 Bd. V. Hugo	St. Germain-en-Laye	78100		FRANCE	1-39731034

LAST	FIRST	INSTRUMENT	ADDRESS					PHONE
Adams	Anne	Voice	160 Claremont Ave., #31	New York	NY	10027		212-316-4613
Bauer	Gayla	Voice	9 Colliston Road	Brookline	MA	02146		
Carlisle	Karen	Voice	1840 Laurel Canyon Road	Los Angeles	CA	90046		
Chalfant	Erik	Voice	860 Bunker Hill Drive	Bourbonnais	IL	60914		
Clark	Christina	Voice	2303 Garden Creek Drive	Maumee	OH	43537		419-866-5839
Graf	Lisa	Voice	P.O. Box 286	Newcastle	ME	04553		
Hill	Judith	Voice	9 Colliston Road	Brookline	MA	02146		
Karpoff	Rebecca	Voice	1828 NE Ravenna Blvd.	Seattle	WA	98105		
Langer	Lorraine	Voice	1115 W. 28th St., #205A	Minneapolis	MN	55408		
Matravers	Gaye	Voice	1662 Commonwealth Ave., #52	Brighton	MA	02135		617-738-4302
Papadolias	Katerina	Voice	2104 Benjamin Avenue	Ottawa	Ontario	K2A 1P4	CANADA	
Radvanovsky	Sandy	Voice	4 Haverhill Road	Laguna Niguel	CA	92677		714-240-9929
Riedstra	Maria	Voice	16 Sandpiper Court	Elmira	Ontario	N3B 3C5	CANADA	519-669-5746
Strnad	Frank	Voice	P.O. Box 91565	City of Industry	CA	91715-1565		818-961-4364
Sunnegardh	Erika	Voice	192 Claremont Avenue	New York	NY	10027		
Watson	Catherine	Voice	215 Charles Road	San Antonio	TX	78209		512-824-4546
Whitley	David	Voice	205 W. 102nd St., #1B	New York	NY	10025		212-932-9741
Wright	Anne Marie	Voice	674 Eglinton Avenue East	Toronto	Ontario	M4G 2K5	CANADA	416-422-0137
Wuco	Cynthia	Voice	95 Seaman Ave., #2C	New York	NY	10034		212-942-9826
Clarke	Susan	Conducting	57 Ripley Road	Newton	MA	02158		617-244-7656
de Chalendar	Philippe	Conducting	9 rue Saint Martin	Paris	75004		FRANCE	33-1-40299251
Deal	Karen	Conducting	3508 Back Pointe Court, #1-A	Abingdon	MD	21009		301-538-8034
Engeset	Bjarte	Conducting	Borgundvn. 205	Aalesund	N-6008		NORWAY	47-71-37484
Hsin	Ming-Feng	Conducting	26-1 7th Ft., 7th Section, Chung-shan North Road	Taipei			TAIWAN	
Kay	Alan	Conducting	44 Clifton Terrace	Weehawken	NJ	07087		
Kluge	Kim	Conducting	204 Skyhill Road, #9	Alexandria	VA	22314		
Loeb	Benjamin	Conducting	1329 Lombard #602	Philadelphia	PA	19147		215-790-1827
Milanov	Rossen	Conducting	1201 E. Carson St., #2	Pittsburgh	PA	15203		412-431-7984
Pinoci	Karen	Conducting	192 Claremont Ave., #6	Montclair	NJ	07042		201-746-5613
Salotto	Pio	Conducting	Via San Vetrano, 5	Cagliari	09131		ITALY	070-402495
Taylor	Valerie	Conducting	317 Lafayette	Winonaton	MN	55987		507-457-5250
Webber	Lara	Conducting	107 E. College	Oberlin	OH	44074		
Wroe	David	Conducting	4833 Jarboe	Kansas City	MO	62112		816-531-2503
Bloom	Stephen	Auditor	2061 Kimble Avenue	North Collins	NY	14111		
Bradford	Barlow	Auditor	97 Birch Street	Midvale	UT	84048		
Castrovillari	Antonio	Auditor	1646 Methyl Street	Pittsburgh	PA	15216		

LAST	FIRST	INSTRUMENT	ADDRESS					PHONE
Chi	Jacob	Auditor	1412 I. Spartan Village	E. Lansing	MI	48823		
Clarke	Frederick	Auditor	470 Waverley Avenue	Newton	MA	02159		
Davies	Carolyn	Auditor	241 E. Lothrop Street	Beverly	MA	01915		508-927-3168
Gould	Gwen	Auditor	622 Third Street	Brooklyn	NY	11215		
Grossman	Bill	Auditor	125-10 Queens Blvd., #412	Kew Gardens	NY	11415		718-544-2753
Hinds	Thomas	Auditor	754-B Felder Avenue	Montgomery	AL	36106		
Hoffmann	Russell	Auditor	84 Pennington-Hopewell Road	Hopewell	NJ	08525		
Jones	Rufus	Auditor	8532 North Lamar #3238	Austin	TX	78753		
Kissoczy	Marc	Auditor	Limmattalstr. 74	Zurich	8049		SWITZERLAND	
Lewis	Gary	Auditor	2856 Page Avenue	Ann Arbor	MI	48184		
Merritt	Pooh	Auditor	1808 Midwood Drive	Raleigh	NC			
Nixon	Karen	Auditor	32500 Dohany Drive	Farmington Hills	MI	48336-1706		
Salov	Leslie	Auditor	Vision & Health Center, Route 4, Box 196	Whitewater	WI	53190		
Schleicher	Donald	Auditor	University of Michigan, School of Music	Ann Arbor	MI	48109-2085		
Woodle	Robyn	Auditor	1241 Maiden Choice Lane	Baltimore	MD	21229		
Boyce	Naneen		P.O. Box 666	Housatonic	MA	01236		413-274-6333
Chebotariov	Marjorie		P.O. Box 1679	Brookline	MA	02146		617-738-1628
Kashiyama	Shoko		27A Bay Street	Cambridge	MA	02139		617-547-3346
Perkel	John		14-2 Woods View Lane	Ossining	NY	10562		914-762-8278
Sheppard	Tony		306 Lawrence Apt., West Drive	Princeton	NJ	08540		
Wallen	Gary		27 St. Luke's Rd., #17	Allston	MA	02134		
Willis	Andrew		117 Snyder Hill Road	Ithaca	NY	14850		607-256-4011

*** REVISED ***

1991 TANGLEWOOD FACULTY AND STAFF ADDRESS LIST

*** If any information is wrong or any other changes need to be made please contact the Business Office ext. 101 ***

Abravanel, Maurice	Seranak, Lenox 01240	637-0587
Airoldi, Carolyn	21 Leonard Ave., Lee 01238	243-2507
Aldrich, Andrea	Stockbridge Rd., Lee, Ma. 01238	243-2408
Arment, Leslie	258 Bentrup Court, Lenox 01240	637-3377
Atkins, Liz	Corner House, Tanglewood	637-4107
Baer, Jeff	Cherry Hill Rd., Stockbridge, Ma. 02167	
Baer, Jonn	Cherry Hill Rd., Stockbridge, Ma. 02167	
Baksys, Vytas	205 Blue Hill Rd., Gt. Barrington 01230	528-5245
Barker, Edwin	10 Bolton Drive, Lenox 01240	
Barnum, Jed	227 East St., Lenox 01240	637-1574
Barron, Ronald	Cheever Rd, Richmond 01254	698-2801
Barry, Edward	167 West Street, Lenox 01240	637-0219
Bell, Robert	c/o Self, Landers Rd., Lee 01238	243-1977
Bonta, Susanna	Old Barrington Rd., W. Stock. 01266	232-7130
Bourdon, Bill	5 Joseph Avenue, Lee 01238	243-9847
Bornstein, Daryl	New York	212-222-5127
Boyce, Naneen	Seranak, Lenox 01240	637-0108
Bredice, Fred	Squaw Peak Road, Gt. Barrington 01230	528-2736
Brighenti, Gregg	Fairview St., Lee 01238	243-2255
Brouker, Ron	Tree Farm Road, Stockbridge 01262	298-3527
Brundage, Harry	55 Windsor Avenue, Pittsfield 01201	443-3502
Burlingame, Marty	Mahkeenac Terrace, Stockbridge 01262	298-3919
Burns, Kate	190 West Park Street, Lee 01238	243-3548
Callahan, Bruce	25 Tamarack Road, Pittsfield 01201	442-1887
Chebotariov, Marjorie	Miss Hall's School, Pittsfield 01201	448-5121
Churchill, Mary-lou Speaker	Beachwood, Stockbridge 01262	298-3871
Cinella, Tom	Main Street, Lee 01238	243-9874
Clarke, Neil	70 Orchard Street, Lee 01238	243-3649
Cleary, Dorothea M.	492 Holmes Rd., Pittsfield 01201	448-8435
Cohen, Nancy	c/o Fried, Lenox Mt Rd, Richmond 01254	698-3448
Crane, Rachel	Miss Hall's School, Pittsfield 01201	
Creditor, Bruce	80 Bay State Rd, Pittsfield 01201	445-7100
Curme, Cynthia	16 Hawthorne St., Lenox 01240	637-1777
Curtin, Phyllis	Box 222, Seekonk Rd. Gt. Barr.01230	528-1020
Cysz, Trina	89 Laurel St., Lee 01238	243-0245
Decima, Terry	71 Easton Ave, Pittsfield 01201	442-7692
de la Fuente, Louise	West Stockbridge, 01266	232-7040
Duet, Cynthia	45 West Street Campus, Lenox 01240	637-9736
Elder, Keith	Miss Hall's School, Pittsfield 01201	
Eskin, Jules	West Mountain Road, Lenox 01240	637-2782
Feltes-Duncan, Marcia	P.O. Box 2226 Lenox 01240	637-6180
Fine, Burton	Emerson Street, Lenox 01240	637-0086
Firth, Everett		
Fleisher, Leon	c/o Engel, Smith Rd, Stockbridge 01266	232-7075
Foley, Leslie Wu-	8 Beaverdam Rd., Lee 01238	243-0154
Frager, Andrew	Foothill Farm, Lenox 01240	637-2014
Fraher, Larry	40 Brunell Ave. Lenox 01240	637-1635
Francey, Beth	Old Barrington Rd., W. Stock., 01266	232-7130
Garrett, Margo	c/o Olsen, Dublin Rd, Richmond 01254	698-2776

Grande, John	South Street, Stockbridge 01262	298-3528
Gustin, Daniel	RFD #1, Housatonic 01236	232-4338
Haas, Kenneth	P.O. Box 85, Richmond 01254	518-781-3407
Halligan, Pat	Seranak	637-0108
Hampton, Bonnie	c/o Sedgwick, Stockbridge 01262	298-4948
Harris, Harold	Beachwood, Stockbridge 01262	298-3878
Hecker, Virginia	c/o Ryan, Willard Hill, W. Stock. 01266	298-4624
Held, Karl E.	1049 Main St., Housatonic 01236	274-6097
Helmrich, Dennis	c/o Toupence, Box 153, Stock. 01262	298-5509
Hobart, Max	Under Mountain Rd., Lenox 01240	637-1123
Hodsdon, Russ	43 Brunell Ave, Lenox 01240	637-1635
Horgan, Bernadette	327 East St., Lenox 01240	637-1574
Hunter, Faith	19 South Mt. Rd, Pittsfield 01201	442-9206
Imorie, Andrew	c/o Brill, Deer Hill, S. Barrington	232-8520
Kalish, Gilbert	East St. Lee 01238	243-3060
Kashiyama, Shoko	Old Barrington Rd., W. Stock, 01266	232-7130
Kasson, Jeanette	Glencale 01229	298-3197
Kavalovski, Charles	Goose Pond, Lee 01238	698-2776
Kaye, Richard	Lake Dr., Stockbridge 01262	298-3727
Kerr, Brian	Miss Hall's School, Pittsfield 01201	
Khan, Rashan	BUTI, W. St. Camous, Lenox 01240	637-1430
Kiley, David		637-0541
Kiley, Linda	193 W. ST. Lenox 01240	637-2065
King, Richard	Miss Hall's School, Pittsfield 01201	
Knussen, Oliver	c/o Antoci, W. Stockbridge 01266	232-4353
Krasner, Louis	Seranak Caretaker's Cottage, Lenox	637-0693
Krol, Pat	Darrow School: New Lebanon NY	518-794-8244
Krosnick, Joel	Austerlitz Rd. W. Stockbridge 01262	232-4229
Kuchment, Anna	Brunell Ave, Lenox 01240	637-0252
Lahart, William	109 Plunkett St. Lenox 01240	637-0416
Lane, Matthew	P.O. Box 463, Stockbridge 01262	298-4671
Lanner, Eugene	Tyringham 01264	243-9867
Leonard, Anne	Miss Hall's School, Pittsfield 01201	
Larsen, Lynn	Chanterwood Rd, Goose Pond, Lee 01238	243-2777
Lawrence, Lucile	S-B Bolton Dr., Lenox 01240	637-3348
Ledbetter, Steven	1110 Lenox Rd., Richmond 02154	698-2769
Lenchiner, Jeff	Box 1027, Stockbridge 01262	298-4411
Leonard, Michelle	Queechee Lake, Canaan Ny	518-781-4842
Leopardi, Karen	W. Main St., Stockbridge 01262	298-4222
Logue, Barbara	c/o Loeb, Austerlitz Rd.,W. Stock.	232-4262
Longo, Elizabeth	Miss Hall's School, Pittsfield 01201	
Lynch, Julie	Miss Hall's School, Lenox 01240	
Lynch, Stacey	Fairview St. Lee 01238	243-1338
Lu, Angela	Miss Hall's School, Pittsfield 01201	
Lucy, Bob	89 Prospect St. Lee 01238	
MacCourt, Donald	c/o Spatz, Lenox 01240	637-3195
Mandel, Marc	327 East St., Lenox 01240	637-1574
Maroney, Deborah	14 Circular Ave, Lee 01238	243-2239
Maroni, James	414 East St. Lee 01238	243-1434
Martyn, Tim	c/o Crane, Cannan Rd. Richmond 01254	698-3842
Massimiano, Jeanne	13 Blythewood Dr. Pittsfield 01201	447-7003
McCracken, Peter	Miss Hall's School, Pittsfield 01201	
McDonough, Mike	Lime Kiln Rd., Lenox 01240	518-781-3064
McGregor, Kelly	Miss Hall's School, Pittsfield 01201	
Meier, Gustav	October Hill, Pittsfield 01201	698-2263
Megquier, Barry		442-8060

Merwin, Neil	44 Fuller St. Lee 01238	unlisted
Mirageas, Evans	1049 N. Main St., Housatonic 01236	274-6097
Morris, Michelle	70 Birch Dr. Pittsfield 01201	442-0640
Nardacci, Al	12 Stringer Ave., Lee 01201	698-3878
Natale, Peppino	Route 102, So. Lee, 01260	243-2685
Oliver, John	East Rd. Alford	528-5723
Ortner, Richard	Box 144, Canaan, NY 12029	518-781-4809
Ozawa, Seiji	c/o Tanglewood, Lenox 01240	TWD-x254
Palant, William	Miss Hall's School, Lenox 01240	447-9275
Perkel, John	South Street, Stockbridge 01262	298-3529
Philbutt, Susan	c/o BUTI, Tanglewood, Lenox 01240	637-1430
Pilot, Ann Hobson	Lake Dr. Stockbridge 01262	298-4674
Quinn, Lis	Gould House, Lenox 01240	637-0652
Raymer, Emily	c/o Goudey Rt 183 Mohawk Lake Rd. Stock.	298-5475
Read, Diane		
Rhodes, Samuel	All Seasons Motor Inn, Lenox 01240	637-4244
Ridley, Robert	c/o Tammaney, Monaes Lake Rd Glendale 01229	298-4488
Robinson, Sarah	Old Barrington Rd., W. Stock. 01266	232-7150
Rosen, Jerry	c/o Kennedy, 45c Starwood Dr. Lenox	637-0402
Ryan, Jeanne	Blythewood Drive, Pittsfield 01201	442-9013
Salesin, Josnua	45B St. Ann's Ave. Lenox 01240	637-2197
Salinetti, Lisa	Highfield Dr. Lee 01238	243-1849
Schleuter, Charles	c/o Echezeaux, Cheever Rd. Richmond	698-2821
Serwitz, Joyce	Mahkeenac Farm Cottage, Lenox 01240	637-0877
Shapiro, Harry	View Dr., Richmond 01254	698-3894
Shattuck, Jessica	Miss Hall's School, Pittsfield 01201	
Silvia, Cheryl	Prospect Hill, Stockbridge 01262	298-3411
Singer, Michelle	Corner House, Tanglewood	637-4107
Smedvig, Caroline (Kim)	W. Main ST. Stockbridge 01262	298-4222
Smirnoff, Joel	c/o Thorne, W. Stock 01266	232-8567
Smith, Alan	c/o Bailey,RFD Box 162,W Stock. 01260	298-3454
Smith, Fenwick	W. Rd. Richmond 01254	698-3157
Sperry, Ethan	Miss Hall's School, Pittsfield 01201	
Spire, Mary	New Composer's Cottage, Seranak	637-1499
Steinhardt, Natasha	Miss Hall's School, Pittsfield 01201	
Stevenson, Joe	Water St. Housatonic 01236	274-6354
Sturma, Dave	70 Birch Grove, Pittsfield 01201	442-5726
Svetlichny, Andrei	c/o Pisani, Main St., Stockbridge 01262	298-4417
Tenney, Scott	190 W. St. Lenox 01240	637-2065
Thesen, Anita	Miss Hall's School, Pittsfield 01201	
Tivy, Janet	RFD #1, W. Stockbridge 01266	298-3766
Tomlin, Sue	19 Tennyson Ave. Pittsfield 01201	442-4662
Tower, George	69 Garland Ave., Pittsfield 01201	443-6287
Verhagen, Jim	S. Pond Farm Condo, 1136 Barker Rd. Unit F14, Pittsfield 01201	447-8025
Vignieri, Thomas	36 St. James Ave, Lee 01238	243-1999
Voisin, Roger	Stockbridge Bowl, Stockbridge 01262	298-3449
Voos, Charles & Mary	Green River Rd. Alford	528-2943
Walker, Heather	24 New Jersey Ave, Rensselaer NY	518-427-9840
Wallen, Gary	Miss Hall's School, Pittsfield 01201	
Walt, Matthew	c/o Tanglewood	232-4338
Wellbaum, Raymond	Mahkeenac Terrace, Stockbridge 01260	298-3102
Westerbeke, Douglas	Miss Hall's School, Pittsfield 01201	
Wetstone, Robert	W. Mountain Rd., Lenox 01240	637-4819
Whitaker, James	134 Lee Rd. Lenox 01240	637-1188

Wilson, Mark	Miss Hall's School, Pittsfield 01201	
Wolfe, Mary	166 Kemble St., Lenox 01240	637-4875
Wood, Laurie	Mohawk Lake Rd., Glendale	298-4447
Woodworth, Carol	Douglass House, Stockbridge 01262	298-3405
Wright, Harold	Black Swann Inn, Lee 01238	243-2700
Wu, Leslie	(See Foley, Leslie Wu)	
Wyner, Yehudi		518-392-6[illegible]
Yudkin, Jeremy	Rte 183 Lenox 01240	637-2486

See separate schedules for chamber music assignments

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

FIRST WEEK
June 24 - 30

MONDAY 24	TUESDAY 25	WEDNESDAY26	THURSDAY 27	FRIDAY 28	SATURDAY 29
9:00 Registration M.H.	9:00 Registration M.H.	9:00 - 12:00 Vln auditions (See separate schedule) Theatre	10:00 - 12:30 TMCO A-I Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO A-II Mr. Meier & Cond.Fellows Shed	10:00 - 12:30 TMCO A-III Mr. Meier & Cond.Fellows Shed
		9:30 - 11:30 Prelim. Mvmt. Workshop: All winds, brass, perc, hrp, pianists HS Fitch	10:00 - 12:00 Piano Seminar Mr. Kalish, Mr. Fleisher, Mr. Wyner Hawthorne		1:30 - 3:30 Chamber Music Section C 3:45 - 5:45 Chamber Music Section D, F, G
	1:00 Grounds close	12:30 - 1:30 Vla auditions (See separate schedule) Theatre	1:30 - 3:30 Chamber Music Section A, E, G	1:30 - 3:30 Chamber Music Section A, F, H	**SUNDAY 30**
		1:30 - 3:30 Cello, bass auditions (See separate schedule) Theatre	3:45 - 5:45 Chamber Music Section B	3:45 - 5:45 Chamber Music Section B	5:00 Alleluia rehearsal All members Theatre 6:00 Opening Exercises All Fe-lows Theatre
		3:30 - 6:30 Winds, brass auditions (See separate schedule) H.S. Fitch	8:00 - 10:00 TMCO Sectional A All Strings Theatre		8:30 - 11:00 TMCO A-IV Mr. Ozawa Theatre
	8:00 - 10:00 Prelim.Mvmt. Workshop: All Strings Ms. Spire HS Fitch	7:30 - 9:30 Master Classes Vla-Mr. Rhodes HS ArtRm Vlc-Mr. Krosnick HS MusRoom Vln-Mr. Steinhardt HS Fitch Bsn-Mr. Svoboda HS 106	8:00 - 10:00 Prelim. Mvmt. Workshop: All vocalists, vocal coaches, conductors Ms. Spire HS Fitch		

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

FIRST WEEK
June 24-30

MONDAY 24	TUESDAY 25	WEDNESDAY 26	THURSDAY 27	FRIDAY 28	SATURDAY 29
9:00 Registration M.H.	9:00 Registration M.H.		10:00 - 12:30 TMCO A-I Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO A-II Mr. Meier & Cond.Fellows Shed	10:00 - 12:30 TMCO A-III Mr. Meier & Cond.Fellows Shed
	1:00 Grounds close	1:30 - 3:30 Meeting/Seminar Mr. Meier Seranak	1:30 - 3:30 Cond.Fellows Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	SUNDAY 30
			3:45 - 5:45 Solfege Mr. Voisin Highwood A	3:45 - 5:45 Solfege Mr. Voisin Highwood A	5:00 Alleluia rehearsal All members Theatre
			8:00 - 10:00 Prelim.Mvmt. Workshop: All Conductors Ms. Spire HS Fitch		6:00 Opening Exercises All Members Theatre
					8:30 - 11:00 TMCO A-IV Mr. Ozawa Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program — FIRST WEEK
Chamber Music — June 24-30

SECTION A Thursday and Friday
1:30 - 3:30

Mr, Krasner MH 6
Bartok Sonata No. 1
Vln-Altenberger
Pno-Fan FOR PERF. JULY 9

Mr. Steinhardt MH 8
Franck Sonata
Vln-Putnam
Pno-Kay FOR PERF. JULY 8

Mr. Fleisher MH 4
Faure Sonata in A Major
Vln-Shek
Pno-Uchida FOR PERF. JULY 6

Mr. Lehner Studio J
Bartok Duets
Vln-Ferguson
Vln-Chiu

Mr. Smirnoff MH 11
Stravinsky Three Pieces
Vln-Widdup
Vln-Liggett
Vla-Hendricks FOR PERF. JULY 7
Vlc-Barnard

SECTION B Thursday and Friday
3:45 - 5:45

Mr. Smirnoff MH 8
Prokofiev Sonata in F minor
Vln-Daskalakis
Pno-Lev FOR PERF. JULY 7

Mr. Kalish MH A
Ravel Sonata
Vln-Ratassepp
Pno-Will-Laor FOR PERF. JULY 6

Mr. Krosnick MH 7
Debussy Sonata
Vln-Chamberland
Pno-Alcalay FOR PERF. JULY 8

Mr. Levine MH 6
Brahms Sonata in A Major
Vln-Albanese
Pno-Ryser FOR PERF. JULY 7

MORE SECTION B Thursday and Friday
3:45 - 5:45

Mr. Epstein RehStage
Lesemann Two Pieces
Bass-Imsande
Trb-Acosta
Trb-Etterbeek
Trb-Hetzler FOR PERF. JULY 7
Trb-Hestand
Perc-
Perc-
Perc-
Perc-

Mr. Steinhardt MH 10
Haydn Quartet Op. 76 No. 5
Vln-Roseman
Vln-Roth
Vla-Sihler FOR PERF. JULY 7
Vlc-Markosh

Mr. Wyner ChMusic Hall
Beethoven Octet Op. 103
Ob-Roy
Ob-Weeks
Cl-Simas
Cl-Andrews FOR PERF. JULY 7
Bsn-Mouser
Bsn-Wangler
Hrn-Jurkscheit
Hrn-Beeson

Mr. MacCourtMH 4
Mendelssohn Konzertstucke No. 1
Cl-Orbach
Bsn-Burdick FOR PERF. JULY 7
Pno-Fan

SECTION C Saturday 1:30 - 3:30

Mr. Krasner MH 6
Beethoven Sonata Op. 96
Vln-Ratassepp
Pno-Weill-Laor FOR PERF. JULY 9

Mr. Steinhardt MH 8
Mozart Sonata in A Major
Vln-Chamberland
Pno-Alcalay FOR PERF. JULY 7

Mr. Kalish MH A
Ives Sonata No. 3
Vln-Shek
Pno-Uchida FOR PERF. JULY 9

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FIRST WEEK
June 24-30

MORE SECTION C Saturday 1:30 - 3:30

Mr. Jennings MH 7
Corigliano Sonata
Vln-Putnam
Pno-Kay FOR PERF. JULY 7

Mr. Wyner MH 5
Mozart Sonata in G Major
Vln-Altenberger
Pno-Fan FOR PERF. JULY 6

Mr. Voisin WestBarn
Brass Orchestral Rep
All Horns, Trumpets,
Trombones & Tuba

SECTION D Saturday 3:45 - 5:45

Mr. Smirnoff MH 8
Cage 6 Pieces
Vln-Albanese
Pno-Ryser FOR PERF. JULY 6

Mr. Lehner MH 6
Bartok Sonata No. 2
Vln-Daskalakis
Pno-Lev FOR PERF. JULY 8

SECTION E Thursday 1:30 - 3:30

Mr. Epstein RehStage
Percussion Class
All Percussionists

Mr. Barron Studio K (formerly F)
Trombone Class
All Trombones & Tuba

SECTION F Friday 1:30 - 3:30
Saturday 3:45 - 5:45

Mr. Wyner RehStage
Wyner Brass Trio & Percussion
Hrn-George
Trp-Smith
Trb-Etterbeek FOR PERF. AUG. 3
Perc-Jones

SECTION G Thursday 1:30 - 3:30
Saturday 3:45 - 5:45

Mr. Levine ChMusicHall
Brandenburg #3
Vln-Chang
Vln-Shen
Vln-Walther
Vla-Scheindlin
Vla-Shuster FOR PERF. JULY 14
Vla-Eanet
Vlc-MacRae
Vlc-Willer
Vlc-Fisher
Bass-Rowell
Hpsi-Weill-Laor

Mr. Fisher WestBarn
Dvorak Serenade
Vlc-Wang
Bass-Deschenes
Ob-Arthur
Ob-Wlazlo
Cl-Shrauger
Cl-Olivia
Bsn-Marks
Bsn-Matsukawa FOR PERF. JULY 14
CBsn-Mouser
Hrn-Rieckhoff
Hrn-Cook
Hrn-Menousek

SECTION H Friday 1:30 - 3:30

Mr. Barker ChMusicHall
Bass Class
All Basses

Mr. Wright MH 7
Clarinet Class
All CLarinets

Mr. Kavalovski Studio K (formerly F)
Horn Class
All Horns

Fellowship Program
Instrumental

SECOND WEEK
July 1 - 7

MONDAY 1	TUESDAY 2	WEDNESDAY 3	THURSDAY 4	FRIDAY 5	SATURDAY 6
8:30 - 9:15 MovementWorkshop All violins Fitch Center	8:30 - 9:15 Movement Workshop Cello, pianists, percussionists Fitch Center		8:30 - 9:15 Movement Workshop Violas, brass Fitch Center	8:30 - 9:15 Movement Workshop Winds, conductors harps Fitch Center	10:00 - 12:00 Chamber Music Section D, H 1:30 - 3:30 Chamber Music Section C
10:00 - 12:30 TMCO A-V Mr. Ozawa & Cond. Fellows Theatre	10:00 - 12:30 TMCO A-VII Mr. Ozawa & Cond. Fellows Theatre	10:00 - 12:00 Chamber Music Section D	10:00 - 12:30 TMCO B-II Mr. Knussen & Mr. St. Clair Theatre	10:00 - 12:00 Chamber Music Section B	4:00 Sonata Recital I Chamber Music Hall 8:30 TMCO Concert B Mr. Ozawa, Mr. Knussen, Mr. St. Clair Shed
1:30 - 3:30 Chamber Music Section B, F	1:30 - 3:30 Chamber Music Section C	1:30 - 3:30 Chamber Music Section A, G, H	1:30 - 3:30 Chamber Music Section A, H	1:30 - 4:30 TMCO B-III Mr. Ozawa, Mr. Knussen, Mr. St. Clair Shed	
3:45 - 6:15 TMCO A-VI Mr. Ozawa & Cond. Fellows Theatre	3:45 - 5:45 Chamber Music Section E	3:45 - 6:15 TMCO B-I Mr. Knussen & Mr. St. Clair Theatre	3:45 - 5:45 Chamber Music Section E		SUNDAY 7
8:00 - 10:00 Master Classes Vla-Mr. Rhodes HS ArtRm Vlc-Mr. Krosnick & Mr. Fischer HS MusicRm	8:30 TMCO Concert A Mr. Ozawa & Cond. Fellows Theatre	3:45 - 5:45 Piano Seminar Mr. Kalish, Mr. Wyner, Mr. Fleisher Hawthorne 8:00 - 10:00 Oboe Class HS ArtRm	8:00 - 10:00 Violin Sonata Class Mr. Steinhardt HS Fitch	3:00 - 5:00 Piano Seminar Mr. Kalish, Mr. Wyner, Mr. Fleisher Hawthorne	10:00 Chamber Music Concert I Theatre 8:30 Sonata REcital II Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

SECOND WEEK
July 1 - 7

MONDAY 1	TUESDAY 2	WEDNESDAY 3	THURSDAY 4	FRIDAY 5	SATURDAY 6
				8:30 - 9:15 Movement Workshop All conductors Fitch Center	
10:00 - 12:30 TMCO A-V Mr. Ozawa & Cond. Fellows Theatre	10:00 - 12:30 TMCO A-VII Mr. Ozawa & Cond.Fellows Theatre	10:00 - 12:00 Solfege Mr. Voisin Highwood A	10:00 - 12:30 TMCO B-II Mr. Knussen & Mr. St. Clair Theatre	10:00 - 12:00 Seminar Mr. Meier Seranak	
					8:30 TMCO Concert B Mr. Ozawa, Mr. Knussen, Mr. St. Clair Shed
1:30 - 3:30 Fellows Class Mr. Meier SEranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Fellows Class Mr. Meier Seranak	1:30 - 4:30 BMCO B-III Mr. Ozawa, Mr. Knussen, Mr. St. Clair Shed	SUNDAY 7
3:45 - 6:15 TMCO A-VI Mr. Ozawa & Cond.Fellows Theatre	3:45 - 5:45 Solfege Mr. Voisin Highwood A	3:45 - 6:15 TMCO B-I Mr. Knussen & Mr. St. Clair Theatre			10:00 Chamber Concert I Theatre
	8:30 TMCO Concert A Mr. Ozawa & Cond.Fellows Theatre				8:30 TMC Sonata Recital Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program — SECOND WEEK
Chamber Music — July 1 - 7

SECTION A Wednesday and Thursday
1:30 - 3:30

Mr. Krasner MH 6
Bartok Sonata No. 1
Vln-Altenberger
Pno-Fan FOR PERF. JULY 9

Mr. Fleisher MH 4
Faure Sonata in A Major
Vln-Shek
Pno-Uchida FOR PERF. JULY 6

Mr. Lehner Studio J
Bartok Duets
Vln-Ferguson
Vln-Chiu

Mr. Jennings MH 5
Corigliano Sonata
Vln-Putnam
Pno-Kay FOR PERF. JULY 7

Mr. Smirnoff MH 8
Cage 6 Pieces
Vln-Albanese
Pno-Ryser FOR PERF. JULY 6

Mr. Barker ChMusicHall
Bass Class
All Basses

Mr. Fischer MH 10
Carter Quartet No. 1
Vln-Widdup
Vln-Carsillo
Vla-Stahl
Vlc-Parkins

SECTION B Monday 1:30 - 3:30
Friday 10:00 - 12:00

Mr. Steinhardt MH 8
Franck Sonata
Vln-Putnam
Pno-Kay FOR PERF. JULY 8

Mr. Kalish MH A
Ravel Sonata
Vln-Ratassepp
Pno-Weill-Laor FOR PERF. JULY 6

Mr. Krosnick MH 7
Debussy Sonata
Vln-Chamberland
Pno-Alcalay FOR PERF. JULY 8

MORE SECTION B Monday 1:30 - 3:30
Friday 10:00 - 12:00

Mr. Levine MH 6
Brahms Sonata in A Major
Vln-Albanese
Pno-Ryser FOR PERF. JULY 7

Mr. Wyner MH 5
Mozart Sonata in G Major
Vln-Altenberger
Pno-Fan FOR PERF. JULY 6

Mr. Krasner MH 4
Mozart Quintet K. 515
Vln-Watanabe
Vln-Swamy
Vla-Panner
Vla-Sihler FOR PERF. JULY 20
Vlc-Ezerman

Mr. Lehner Studio J
Schoenberg Quartet No. 1
Vln-Ferbuson
Vln-Wakefield
Vla-Farris FOR PERF. JULY 30
Vlc-Gaenslen

Mr. MacCourt Studio K (formerly F)
Hindemith Septet
Fl-Wienhold
Ob-Weeks
Cl-Simas
BCl-Andrews FOR PERF. JULY 14
Bsn-Marks
Hrn-Beeson
Trp-Dai

SECTION C Tuesday and Saturday
1:30 - 3:30

Mr. Smirnoff MH 8
Prokofiev Sonata
Vln-Daskalakis
Pno-Lev FOR PERF. JULY 7

Mr. Steinhardt MH 5
Mozart Sonata in A Major
Vln-Chamberland
Pno-Alcalay FOR PERF. JULY 7

Mr. Kalish MH A
Ives Sonata No. 3
Vln-Shek
Pno-Uchida FOR PERF. JULY 9

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SECOND WEEK
July 1 - 7

MORE SECTION C Tuesday and Saturday
1:30 - 3:30

Mr. Levine Theatre
Bach Brandenburg #3
Vln-Chang
Vln-Shen
Vln-Walther
Vla-Scheindlin
Vla-Shuster FOR PERF. JULY 14
Vla-Eanet
Vlc-MacRae
Vlc-Willer
Vlc-Fisher
Bas-Rowell
Hpsi-Weill-Laor

Mr. Wyner RehStage
Wyner Brass Trio & Perc
Hrn-George
Trp-Smith
Trb-Etterbeek FOR PERF. AUG. 3
Perc-Jones

Mr. MacCourt MH 7
Mendelssohn Konzertstucke No. 1
Cl-Orbach
Basset-Olivia FOR PERF. JULY 7
Pno-Fan

Mr. Krasner MH 4
Beethoven Op. 1 No. 2
Vln-Black
Vlc-Wang FOR PERF. JULY 14
Pno-Ryser

Mr. Smith MH 11
Ligeti Bagatelles
Fl-Nishio
Ob-Arthur
Cl-Shrauger FOR PERF. JULY 24
Bsn-Matsukawa
Hrn-Jurkscheit

SECTION D Wednesday and Saturday
10:00 - 12:00

Mr. Krasner MH 6
Beethoven Sonata Op. 96
Vln-Ratassepp
Pno-Weill-Laor FOR PERF. JULY 9

Mr. Lehner MH 8
Bartok Sonata No. 2
Vln-Daskalakis
Pno-Lev FOR PERF. JULY 8

MORE SECTION D Wednesday and Saturday
10:00 - 12:00

Mr. Fischer RehStage
Dvorak Serenade
Vlc-Wang
Bas-Deschenes
Ob-Arthur
Ob-Wlazlo
Cl-Shrauger FOR PERF. JULY 14
Cl-Olivia
Bsn-Marks
Bsn-Matsukawa
CBsn- Mouser
Hrn-Rieckhoff
Hrn-Cook
Hrn-Menousek

Mr. Wyner MH 7
Beethoven Octet
Ob-Highstein
Ob-Weeks
Cl-Simas
Cl-Andrews FOR PERF. JULY 7
Bsn-Burdick
Bsn-Wangler
Hrn-Jurkscheit
Hrn-Beeson

Mr. Krosnick MH 10
Brahms Clarinet Quintet
Vln-Vergara
Vln-Chiu
Vla-Swic FOR PERF. JULY 21
Vlc-Barnard
Cl-Orbach

Mr. Smirnoff MH 11
Haydn Op. 33 No. 2
Vln-Gewirtz
Vln-Whitling
Vla-Shuster FOR PERF. JULY 20
Vlc-Stern

SECTION E Tuesday and Thursday
3:45 - 5:45

Mr. Smirnoff MH 11 Tue; Studio E Thur.
Stravinsky Three Pieces
Vln-Widdup
Vln-Leggett
Vla-Henrichs FOR PERF. JULY 7
Vlc-Barnard

TANGLEWOOD MUSIC CENTER
Fellowship Program — SECOND WEEK
Chamber Music — July 1 - 7

MORE SECTION E Tuesday and Thursday
3:45 - 5:45

Mr. Steinhardt MH 10
Haydn Op. 76, no. 5
Vln-Roseman
Vln-Roth
Vla-Sihler FOR PERF. JULY 7
Vlc-Markosh

Mr. Epstein RehStage Tue. West Barn
Lesemann Two Pieces Thu.
Bas-Imsande
Trb-Acosta
Trb-Etterbeek
Trb-Hetzler FOR PERF. JULY 7
Trb-Hestand
Perc-Jones
Perc-Wilms
Perc-White
Perc-Kuszyk Cond.-Platt

Mr. Krosnick MH 7
Dvorak Quintet Op. 97
Vln-Ratassepp
Vln-Resnick
Vla-Scheindlin FOR PERF. JULY 28
Vla-Wetherbee
Vlc-Fisher

Mr. Levine Studio L (formerly Fleisher)
Schubert Trout Quintet
Vln-Yu
Vla-Drabek
Vlc-Willer FOR PERF. JULY 24
Bas-Pickett
Pno-Weill-Laor

Mr. Lehner Studio J Tue; Hawthorne Thu.
Schoenberg Trio
Vln-Daskalakis
Vla-Derhovsepian
Vlc-Adkins

SECTION F Monday 1:30 - 3:30

Mr. Rhodes MH 10
Mendelssohn Quintet Op. 18
Vln-Albanese
Vln-Ito
Vla-Derhovsepian FOR PERF. JULY 30
Vla-Hendrichs
Vlc-Melzer

SECTION G Wednesday 1:30 - 3:30

Mr. Epstein RehStage
Percussion Class
All Percussionists

Mr. Barron Studio F (formerly E)
Trombone/Tuba class
All Trombones & Tuba

Mr. Schlueter Studio K (formerly F)
Trumpet class
All Trumpets

Mr. Smith MH 11
Flute class
All Flutists

SECTION H Wednesday and Thursday 1:30 - 3:30
Saturday 10:00 - 12:00

Mr. Helmrich HS ArtRm (1 hour)
Loeffler Viola Songs
Vla-Farris
Mezzo-Bindig
Pno-Dahl FOR PERF. JULY 15

WESTBROOK QUARTET 10:00 - 12:00 in MH 10

Mon: Haydn Op. 33 No. 3 - Mr. Krasner
Tue: Beethoven Op. 18 No. 3 - Mr. Rhodes

Fri.: Debussy - Mr. Smirnoff - 1:30 - 3:30, MH 10

TANGLEWOOD MUSIC CENTER
VOCAL PROGRAM

Vocal Faculty:

Phyllis Curtin, Master Teacher of Voice

John Oliver, Department Head (JO)
Dennis Helmrich, Head Vocal Coach (DH)
Terry Decima, Vocal Coach (TD)
Margo Garrett, Vocal Coach (MG)
Alan Smith, Vocal Coach (AS)

Room Codes:
CMH = Chamber Music Hall, Tanglewood grounds
Hayden Studio = on Tanglewood grounds, behind shed
Theatre = on Tanglewood grounds
Art = at Miss Hall's
Barn = at Miss Hall's
Fitch = at Miss Hall's
Music = at Miss Hall's
102 = at Miss Hall's
106 = at Miss Hall's

WEEK 2 SCHEDULE/Monday, July 1 - Sunday, July 7, 1991

Monday, July 1

Time	Event/Coaching Session	Location
10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Dahl/FELLOWS	CMH
10 am - 12:30	Morrison: TMCO/Wagner Zhang: TMCO/Bernstein (NOTE: Rehearsal order will be determined after rehearsal on Sunday evening.)	Theatre
10 - 12 noon	PCS GROUPS	
	JO/Burton - Chalfant, Metravers, Wuco	Art
*	DH/Kibbe - Carlisle, Graf, Riedstra, Watson	Fitch
	TD/Steinberg - Bauer, Langer, Whitley, Wright	Music
	MG/Sisley - Clark, Papadolias, Radvanovsky, Sternad	106

* - PLEASE NOTE: This group might be rescheduled for the afternoon. Please check the schedule MONDAY MORNING!

1:30 pm	Adelson/TD	Art
	Bruns/Sisley	Fitch
	Bindig/DH - Birtwistle	Music
	Allen/MG	102
	Clement/Kibbe	106
2:30 pm	Goodson/TD	Art
	Bindig/Dahl	Fitch
	Oak/DH	Music
	Bozzutti/MG	102
3:30 - 5:30	PCS GROUP	
	AS/Dahl - Adams, Hill, Karpoff, Sunnegardh	Fitch
3:30 pm	Whitley/TD	Art
	Grayson/Steinberg	Music
	Patzakis/Burton	102
3:45 - 6:15	Morrison: TMCO/Wagner	Theatre
	Zhang: TMCO/Bernstein	

Tuesday, July 2

10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Burton/PCS	CMH
10 am - 12:30	Morrison: TMCO dress rehearsal Zhang: TMCO dress rehearsal	Theatre
1:30 - 3:30	DICTION/Helmrich - Everyone	Fitch
3:30 - 4 pm	Adelson, Bozzuti, Clement, Zhang/JO: Mozart IDOMENEO	Fitch
4 - 5:30 pm	ALL VOCAL FELLOWS/JO: Mozart IDOMENEO (Memorized - please be OFF BOOK!)	Fitch
3:30 pm	Clark/Sisley	Art
4:30 pm	Papadolias/Sisley	Art
5:30 pm	Sternad/Sisley	Art

Wednesday, July 3

8:30 - 9:15	FELDENKRAIS CLASS Mary Spire/Singers, Vocal Coaches	Fitch
10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Sisley/FELLOWS	CMH
10 am	Chalfant/Burton	Art
	Adams/Dahl	Fitch
	Bauer/Steinberg	Music
	Carlisle/Kibbe	106
11 am	Metravers/Burton	Art
	Hill/Dahl	Fitch
	Langer/Steinberg	Music
	Riedstra/Kibbe	106
12 noon	Wuco/Burton	Art
	Sunnegardh/Dahl	Fitch
	Wright/Steinberg	Music
	Watson/Kibbe	106
1:30 pm	Radvanovsky/MG	Art
	Karpoff/AS	Fitch
	Bindig, Farris (viola)/Dahl	Music
2:30 pm	Allen/MG	Art
	Clement/Kibbe:AS	Fitch
	Graf/DH	Music
	Zhang/Steinberg - Mozart	102
	Bruns/Sisley/TD	106
3:30 pm	Bozzuti/MG	Art
	Morrison/AS	Fitch
	Oak/DH	Music
	Goodson/TD	106
4:30 pm	Patzakis/Burton:MG	Art
	Zhang/AS	Fitch
	Grayson/Steinberg:DH	Music
	Adelson/TD	106
7 - 9 pm	Rep Prep/Burton	Music

Thursday, July 4

10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Steinberg/PCS	CMH
11:30 am	Morrison/AS Adelson/TD	Art Fitch
12:30 pm	Zhang/AS Goodson/TD	Art Fitch
1:30 pm	FACULTY MEETING	Dining Room
1:30	Bindig, Farris/Dahl	Art
2:30 - 4:30	DICTION/Vladimir Roudenko	Music
4:30 pm	Wuco/Roudenko	Music

Friday, July 5

9 - 11	REPERTOIRE CLASS/Decima	Fitch
11 am	Wright/Steinberg (TD - 11:30 - 12)	Fitch
12 - 1 pm	Whitley/TD	Fitch
12:30 - 1:30	Bindig/DH - Birtwistle	102
1:00 pm	Chalfant/Burton (JO 1:30 - 2)	Art
	Adams/Dahl (AS 1:30 - 2)	Fitch
	Carlisle/Kibbe (DH 1:30 - 2)	Music
	Bauer/Steinberg (TD 1:30 - 2)	106
2:00 pm	Metravers/Burton (JO 2 - 2:30)	Art
	Hill/Dahl (AS 2 - 2:30)	Fitch
	Riedstra/Kibbe (DH 2 - 2:30)	Music
	Langer/Steinberg (TD 2 - 2:30)	106
2:30 pm	Oak/DH	102
	Bozzuti/MG	106
3:00 pm	Wuco/Burton (JO 3 - 3:30)	Art
	Sunnegardh (AS 3 - 3:30)	Fitch
	Watson/Kibbe (DH 3:30 - 4)	Music
	Clark/Sisley (MG 3:30 - 4)	106
4:00 pm	Papadolias/Sisley (MG 4 - 4:30)	106
4:30 pm	Allen/MG	102
5:00 pm	Sternad/Sisley (MG 5:30 - 6)	106

Saturday, July 6

9 - 11 am	PIANO SEMINAR/MG	Fitch
11 am	Patzakis/Burton	Art
	Radvanovsky/MG	Fitch
	Zhang/AS	Music
	Grayson/Steinberg	102
	Bindig, Farris/Dahl:DH	106
12 noon	Bauer, Karpoff, Metravers, Sunnegardh, Watson, Wright/DH - Birtwistle	Fitch
1:30 - 3	DRESS for Vocal Recital on July 8	CHM
3:30 - 5:30	DICTION/Vladimir Roudenko	

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

THIRD WEEK
July 8-14

MONDAY 8	TUESDAY 9	WEDNESDAY 10	THURSDAY 11	FRIDAY 12	SATURDAY 13
8:30 - 9:15 MovementWkshp All violins Fitch	8:30 - 9:15 MovementWorkshp Vlc, Pianists, percussionists Fitch	10:00 - 12:00 Piano Seminar Mr. Kalish, Mr. Fleisher Hawthorne	8:30 - 9:15 Movement Workshp Vla, Basses, Brass Fitch	8:30 - 9:15 Movement Workshp Winds, Harps, Conductors Fitch	10:00 - 12:30 TMCO C-VI Mr. Meier & Cond.Fellows Theatre
10:00 - 12:30 TMCO C-I Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO C-II Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO C-III Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO C-IV Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO C-V Mr. Meier & Cond.Fellows Theatre	1:30 - 3:30 Chamber Music Section B 3:45 - 5:45 Chamber Music Section D
1:30 - 3:30 Chamber Music Section F, G	1:30 - 3:30 Chamber Music Section B, J	1:30 - 3:30 Chamber Music Section A, H	1:30 - 3:30 Chamber Music Section F	1:30 - 3:30 Chamber Music Section A, N	SUNDAY 14
3:45 - 5:45 Chamber Music Section E, I	3:45 - 5:45 Chamber Music Section C, K	3:45 - 5:45 Chamber Music Section D	3:45 - 5:45 Chamber Music Section E, M	3:45 - 5:45 Chamber Music Section C, L	10:00 Chamber Concert II Theatre
4:00 Sonata REcital III ChMusic Hall	8:30 Sonata Recital IV Theatre	4:00 Sonata REcital I ChMusic Hall			8:30 TMCO Concert C Mr. Meier & Cond.Fellows Theatre
7:30 - 9:30 Master Classes Vla-Mr. Rhodes HS MusRm Vlc-Mr. Krosnick Mr. Fischer HS ArtRm Vln SonataClass Mr. Fleisher Fitch		7:30 - 9:30 Master Classes Cello-Mr. Fischer, Mr. Krosnick HS ArtRm SoloMasterClass Mr. Levine HSMusRm 8:30 - 11:00 Movement Video Session Fitch			

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

THIRD WEEK
July 8-15

MONDAY 8	TUESDAY 9	WEDNESDAY 10	thursday 11	FRIDAY 12	SATURDAY 13
				8:30 - 9:15 Movement Workshop Conductors Fitch	
10:00 - 12:30 TMCO C-I Mr. Meier & Cond. Fellows Theatre	10:00 - 12:30 TMCO C-II Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO C-III Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO C-IV Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO C-V Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO C-VI Mr. Meier & Cond.Fellows Theatre
1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Cond.Fellows Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Knussen Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	SUNDAY 14
3:45 - 5:45 Solfege Mr. Voisin Highwood A		4:00 - 5:00 Movement Workshop Extra Session- Conductors Seranak	3:45 - 5:45 Solfege Mr. Voisin Highwood A		10:00 Chamber Concert II Theatre
		8:30 - 10:30 Movement Video Session Fitch			8:30 TMCO Concert C Mr. Meier & Cond. Fellows Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

THIRD WEEK
July 8-14

MONDAY 8	TUESDAY 9	WEDNESDAY 10	THURSDAY 11	FRIDAY 12	SATURDAY 13
		1:30 - 3:30 Seminar Mr. Knussen & Mr. Imbrie Hawthorne			SUNDAY 14 10:00 Chamber Concert II Theatre
3:45 - 5:45 Seminar Mr. Knussen Hawthorne		4:00 - 5:00 MovementWorkshop Composers Seranak 7:30 - 10:30 Movement Video Session Fitch	3:45 - 6:00 ReadingSession Mr. Knussen Hawthorne		8:30 TMCO Concert C Mr. Meier & Cond. Fellows Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program — THIRD WEEK
Chamber Music — July 8-14

SECTION A Wednesday and Friday
1:30 - 3:30

Mr. Krasner MH 7
Mozart K. 515
Vln-Watanabe
Vln-Swamy
Vla-Panner — FOR PERF. JULY 20
Vla-Sihler
Vlc-Ezermann

Mr. Krosnick MH 10
Dvorak Quintet Op. 97
Vln-Ratassepp
Vln-Resnick
Vla-Scheindlin — FOR PERF. JULY 28
Vla-Wetherbee
Vlc-Fischer

Mr. Lehner Studio J
Schoenberg Quartet No. 1
Vln-Ferguson
Vln-Wakefield
Vla-Farris — FOR PERF. JULY 30
Vlc-Gaenslen

Mr. Fischer MH 11
Carter No. 1
Vln-Widdup
Vln-Carsillo
Vla-Stahl — FOR PERF. AUG. 11
Vlc-Parkins

Mr. Barker ChMusicHall
Bass Class
ALL BASSES

Mr. Smirnoff MH 13
Haydn Op. 33 no. 2
Vln-Gewirtz
Vln-Whitling
Vla-Shuster — FOR PERF. JULY 21
Vlc-Stern

Mr. MacCourt MH 8
Mendelssohn Konzertstucke No. 1
Cl-Orbach
Bsthrn-Olivia
Pno=Fan — FOR PERF. JULY 14

Mr. Fleisher Studio L
Beethoven Op. 16
Ob-Wlazlo
Cl-Shrauger
Bsn-Mouser — FOR PERF. JULY 21
Hrn-George
Pno-Lev

Mr. Ranti WestBarn
Mozart Serenade K. 375
Ob-Highstein
Ob-Weeks
Cl-Andrews
Cl-Simas — FOR PERF. JULY 20
Bsn-Burdick
Bsn-Wangler
HrN-Rieckhoff
Hrn-Cook

Mr. Schlueter Studio K (formmly F)
Quintet to be chosen
Hrn-Menousek
Trp-Neal
Trp=Sipe
Trb-Acosta
Tba-Moen

SECTION B Tuesday and Saturday
1:30 - 3:30

Mr. Barron WestBarn
Wyner Brass Trio & Percussion
Hrn-George
Trp-Smith
Trb-Etterbeek — FOR PERF. AUG. 3
Perc-Jones

Mr. Smith Hawthorne
Ligeti Bagatelles
Fl-Nishio
Ob-Arthur
Cl-Shrauger — FOR PERF. JULY 24
Bsn-Matsukawa
Hrn-Jurkscheit

Mr. Levine MH 7
Schubert Trout Quintet
Vln-Yu
Vla-Drabek
Vlc-Willer
Bas-Pickett — F OR PERF. JULY 24
Pno-Weill-Laor

Mr. Fischer MH 6
Brahms Piano Trio Op. 101
Vln-Roth
Vlc-MacRae — FOR PERF. JULY 30
Pno-Alcalay

Ms. Pilot Studio L
Debussy Sonata
Vla-Panner — FOR PERF. JULY 28
Fl-Lacaille — Hrp-Carrington

TANGLEWOOD MUSIC CENTER
Fellowship Program — THIRD WEEK
Chamber Music — July 8-14

SECTION C Tuesday and Friday
3:45 - 5:45

Mr. Krasner MH 7
Beethoven Op. 1 no. 2
Vln-Black
Vlc-Wang FOR PERF. JULY 14
Pno-Ryser

Mr. Krosnick MH 10
Brahms Clarinet Quintet
Vln-Vergara
Vln-Chiu
Vla-Swic FOR PERF. JULY 21
Vlc-Barnard
Cl-Orbach

Mr. Lehner Studio J
Schoenberg Trio
Vln-Daskalakis
Vla-Derhovsepian FOR PERF.
Vlc-Adkins

Mr. Kalish MH A
Mozart Piano Quartet in G minor
Vln-Leggett
Vla-Sihler
Vlc-Markosh FOR PERF. JULY 20
Pno-Kay

SECTION D Wednesday and Saturday
3:45 - 5:45

Mr. Smirnoff MH 10
Mozart K. 421
Vln-Shek
Vln-Walther
Vla-Eanet FOR PERF. JULY 20
Vlc-Adkins

Mr. MacCourt Studio L
Janacek Mladi
Fl-Smith
Ob-Roy
Cl-Andrews FOR PERF. JULY 28
BCl-Simas
Bsn-Wangler
Hrn-Menousek

Mr. Jennings MH 4
Shostakovitch Piano Quintet
Vln-Putnam
Vln-Funatsu
Vla-Stahl FOR PERF. JULY 28
Vlc-Stern
Pno-Uchida

MORE SECTION D Wednesday and Saturday
3:45 - 5:45

Mr. Knussen West Barn
Bhushan On the Edge of the Sea
Vln-Wakefield
Vln-Chamberland
Vla-Wetherbee FOR PERF. JULY 21
Vlc-Ezerman
Bas-Gronfor
Fl-Nishio
Ob-Arthur
Cl-Olivia
Bsn-Marks
Hrn-Beeson
Trp-Sonneborn
Trb-Hetzler
Perc-Jackson
Pno-Lev
Cond-Bhushan

SECTION E Monday and Thursday
3:45 - 5:45

Mr. MacCourt Studio K
Hindemith Septet
Fl-Wienhold
Ob-Weeks
Cl-Simas
BCl-Andrews FOR PERF. JULY 14
Bsn-Marks
Hrn-Beeson
Trp- Dai

Mr. Lubman RehStage
Harwood Night Voices
Vln-Roseman
Vla-Swic
Vlc-Melzer FOR PERF. JULY 24
Fl/AFl/picc-Mielens
Ob/EH-Roy
Cl/BCl-Orbach
Bsn-Burdick
Hrp-Carrington
Pno-Alcalay
Vc-Bruns

TANGLEWOOD MUSIC CENTER
Fellowship Program THIRD WEEK
Chamber Music July 8-14

SECTION F Monday and Thursday
1:30 - 3:30

Mr. Helmrich HS 106
Loeffler Viola Songs
Vla-Farris
Mezzo-Bindig FOR PERF. JULY 15
Pno-Dahl

Mr. Levine Theatre
Bach Brandenburg No. 3
Vln-Chang
Vln-Shen
Vln-Walther
Vla-Scheindlin FOR PERF. JULY 14
Vla-Shuster
Vla-Eanet
Vlc-MacRae
Vlc-Willer
Vlc-Fisher
Bas-Rowell
Hpsi-Weill-Laor

Mr. Fischer WestBarn
Dvorak Serenade
Vlc-Wang
Bas-Deschenes
Ob-Arthur FOR PERF. JULY 14
Ob-Wlazlo
Cl-Shrauger
Cl-Olivia
Bsn-Marks
Bsn-Matsukawa
CBsn- Mouser
Hrn-Rieckhoff
Hrn-Cook
Hrn-Menousek

SECTION G Monday 1:30 - 3:30

Mr. Rhodes MH 10
Mendelssohn Op. 18
Vln-Albanese
Vln-Ito
Vla-Derhovsepian FOR PERF. JULY 30
Vla-Hendrichs
Vlc-Melzer

Mr. Krasner MH 8
Bartok Sonata No. 1
Vln-Altenberger
Pno-Fan FOR PERF. JULY 9

Mr. Smirnoff MH 5
Ives Sonata No. 3
Vln-Shek
Pno-Uchida FOR PERF. JULY 9

SECTION H Wednesday 1:30 - 3:30

Mr. Hudgins RehStage
Percussion Class - mallets
ALL PERCUSSIONISTS

Mr. Barron Studio F (formerly E)
Trombone/Tuba Class
ALL TROMBONES, TUBA

Ms. Pilot Video Room
Harp Class
Hrp-Carrington
Hrp-Robinson

SECTION I Monday 3:45 - 5:45

Mr. Krasner MH 8
Beethoven Sonata Op. 96
Vln-Ratassepp
Pno-Weill-Laor FOR PERF. JULY 9

SECTION J Tuesday 1:30 - 3:30

Mr. Snirnoff MH 5
Cage 6 Pieces
Vln-Albanese
Pno-Ryser FOR PERF. JULY 10

Mr. Fleisher MH 4
Faure Sonata
Vln-Shek
Pno-Uchida FOR PERF. JULY 10

SECTION K Tuesday 3:45 - 5:45

Mr. Steinhardt MH 6
Ravel Sonata
Vln-Ratassepp
Pno-Weill-Laor FOR PERF. JULY 10

Mr. Jennings MH 5
Mozart Sonata in G Major
Vln-Altenberger
Pno-Fan FOR PERF. JULY 10

SECTION L Friday 3:45 - 5:45

Mr. Knussen MH 8
Bresnick Piano Trio
Vln-Shek
Vlc-Stern FOR PERF. AUG. 4
Pno-Fan

MORE SECTION L Friday 3:45 - 5:45

Mr. Voisin WestBarn
Brass Orchestra Repertoire
ALL HORNS, TRUMPETS,
TROMBONES AND TUBA

SECTION M Thursday 3:45 - 5:45

Mr. Knussen Hawthorne
Composers Reading Session
Vln-Widdup
Bas-Everett
Ob-Highstein
Cl/BCl-Shrauger
Hrn-Jurkscheit
Trb-Acosta
Hrpp-Robinson

SECTION N FRiday 1:30 - 3:30

Ms. Buyse MH 15
Flute Class
ALL FLUTES

Westbrook Quartet
Monday 10:00 - 12:00 - Beethoven - Mr. Rhodes - MH 10
Tuesday 10:00 - 12:00 - Haydn - Mr. Krasner - MH 7
Thursday 10:00 - 12:00 - Debussy - Mr, Smirnoff - MH 10
Friday 10:00 - 12:00 - Debussy - Mr. Krosnick - MH 10

Lions Gate Trio
Monday 10:00 - 12:00 - Schumann - Mr. Krosnick - MH 8
Tuesday 10:00 - 12:00 - Schubert - Mr. Levine - MH 8
Tuesday 1:30 - 3:30 - Imbrie - Mr. Imbrie - MH 8
Thursday 10:00 - 12:00 - Schumann - Mr. Krosnick - MH 8
Friday 10:00 - 12:00 - Schubert - Mr. Levine - MH 8

Piano Duo
Thursday 10:00 - 12:00 - Brahms - Mr. Levine - MH 4
Friday 10:00 - 12:00 - Rachmaninoff - Mr. Kalish - MH 4

TANGLEWOOD MUSIC CENTER
VOCAL PROGRAM

Phyllis Curtin, Master Teacher of Voice
John Oliver, Department Head (JO)
Dennis Helmrich, Head Vocal Coach (DH)
Terry Decima, Vocal Coach (TD)
Margo Garrett, Vocal Coach (MG)
Alan Smith, Vocal Coach (AS)

WEEK 3 SCHEDULE/Monday, July 8 - Sunday, July 14, 1991

Monday, July 8

Time	Event/Coaching Session	Location
10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Kibbe/FELLOWS	CMH
10 am - 1 pm	Adelson, Bozzuti, Clement, Zhang IDOMENEO Staging Rehearsal	Shed
11 am - 1 pm	PCS GROUPS	
	TD/Steinberg - Bauer, Langer, Whitley, Wright	Art
	MG/Sisley - Clark, Papadolias, Radvanovsky, Sternad	Fitch
	AS/Dahl - Adams, Hill, Karpoff, Sunnegardh	Music
1:30 pm	Goodson/Burton	Art
	Bindig, Farris/Dahl:DH	Fitch
	Allen/MG	Music
	Metravers/TD	106
	Morrison/Kibbe	102
2:30 pm	Allen/AS	Art
	Patzakis/Burton	Barn
	Oak/DH	Fitch
	Bozzuti/MG	Music
	Grayson/Sisley	106
3 - 4:30	PCS GROUP JO/Burton - Chalfant, Metravers, Wuco	Art
3:30 - 5:30	PCS GROUP DH/Kibbe - Carlisle, Graf, Riedstra, Watson	Fitch
3:45 pm	Bruns, etc. - Harwood	Reh. Stage (TWD Grounds)
4:45 pm	ALL VOCAL FELLOWS - TFC Rehearsal/Idomeneo	East Barn
6 - 7:30 pm	ALL VOCAL FELLOWS - Idomeneo/Piano Reh.	Shed
8:30 pm	VOCAL RECITAL I	CMH

Tuesday, July 9

8:45 am	ALL VOCAL FELLOWS - TFC Rehearsal/Idomeneo	CMH
10 - 12:30	ALL VOCAL FELLOWS - BSO Rehearsal/Idomeneo	Shed
10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Dahl/PCS	CMH
1:30 - 3:00	PCS RECITAL I (Please turn in typed translations to Virginia by 5 pm Monday)	CMH
3 - 4 pm	ALL VOCAL FELLOWS - TFC Rehearsal/Idomeneo	CMH
4 - 6:30 pm	ALL VOCAL FELLOWS - BSO Rehearsal/Idomeneo	Shed
4:00 pm	Bauer, Karpoff, Metravers, Sunnegardh, Watson, Wright/Steinberg:DH	Fitch
	Langer/Dahl Wuco/Kibbe	Music 106
5:00 pm	Adams/DH	Fitch
7:30 pm ?	ALL VOCAL FELLOWS - Possible staging rehearsal	Shed

Wednesday, July 10

8:30 - 9:15	FELDENKRAIS CLASS Mary Spire/Singers, Vocal Coaches	Fitch
8:45 am	ALL VOCAL FELLOWS - TFC Rehearsal/Idomeneo	CMH
10 am - 12:30	ALL VOCAL FELLOWS - BSO Rehearsal/Idomeneo	Shed
10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Sisley/PCS	CMH
1:30 pm	Oak/Dahl	Art
	Watson/MG	Barn
	Morrison/Kibbe	Fitch
	Grayson/Sisley	Music
	Clement/Steinberg	106
2:30 pm	Riedstra/Burton	Art
	Chalfant/Kibbe	Fitch
	Wright/Sisley	Music
	Radvanovsky/Steinberg	106
3:00 pm	ALL VOCAL FELLOWS - TFC Rehearsal/Idomeneo	Shed
4 - 7:30 pm	ALL VOCAL FELLOWS - BSO Rehearsal/Idomeneo	Shed
3:30 pm	Carlisle/Burton	Art
	Papadolias/Dahl	Barn
	Hill/Kibbe	Fitch
	Graf/Sisley	Music
	Sternad/Steinberg	106
4:30 pm	Karpoff/Burton	Art
	Whitley/Dahl	Barn
	Sunnegardh/Sisley	Music
	Clark/Steinberg	106
7:30 - 9:30 pm	Rep Prep/Dahl	Music
8:30 - 11 pm	Feldenkrais Video Session (individual tapings)	Fitch

Thursday, July 11

10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Burton/FELLOWS	CMH
11 - 12:30	Bauer, Karpoff, Metravers, Sunnegardh, Watson, Wright - Birtwistle:Knussen	Hawthorne (TWD grounds)
12 - 1:30	FACULTY MEETING	Dining Room
1:30 pm	Adelson/TD Bindig, Farris/Dahl Bozzuti/MG Zhang/AS Adelson/DH	Art Barn Fitch Music 106
2:30 pm	Metravers/TD Goodson/Burton Allen/MG Bauer/AS Bindig/DH - Birtwistle	Art Barn Fitch Music 106
3:45 pm	Bruns, etc. - Harwood	Reh. Stage
4:00 pm	PCS RECITAL II (Please turn in typed translations to Virginia by noon Wednesday)	CMH
7:15 pm	ALL VOCAL FELLOWS - TFC Rehearsal	CMH
8:30 - 11:30 pm	ALL VOCAL FELLOWS - Idomeneo Dress	Shed

Friday, July 12

10 - 12 noon	REPERTOIRE CLASS/Decima/Dahl	Fitch
12:00	Patzakis/Burton:MG	Art
12:30 pm	Adelson/TD	Fitch
	Clement/Steinberg	102
1 - 1:30 pm	Sunnegardh/Sisley:JO	Art
1:00 pm	Karpoff/Burton (TD 1 - 1:30)	Fitch
	Wuco/Kibbe (MG 1 - 1:30)	Music
	Allen/AS	106
1:30 - 2 pm	Wright/Sisley:JO	Art
1:30 pm	Bozzuti/MG	102
	Oak/Dahl:TD	Barn
2:00 pm	Graf/Sisley (JO 2 - 2:30)	Art
	Chalfant/Kibbe (MG 2:30 - 3)	Music
	Riedstra/Burton (TD 2:30 - 3)	Fitch
	Zhang/AS	106
2:30 pm	Allen/MG	102
	Bozzuti/TD	Barn
3 - 3:30	Sunnegardh/Sisley	Art
3:00 pm	Hill/Kibbe (MG 3:30 - 4)	Music
	Carlisle/Burton (TD 3:30 - 4)	Fitch
	Bauer/AS	106
3:30 pm	Wright/Sisley	Art
4:30 pm	DRESS for July 15 Recital	CMH

Saturday, July 13

10 - 12 noon	PIANO SEMINAR/MG	Fitch
12:00	Allen/AS	Art
	Watson/MG	Fitch
	Bindig/DH - Birtwistle	Music
	Clement/Steinberg	106
1:00 pm	Radvanovsky/Steinberg (AS 1 - 1:30)	Art
	Papadolias/Dahl (DH 1 - 1:30)	Music
1:30 pm	Zhang/AS	Fitch
	Adelson/DH	102
	Grayson/Sisley	Barn
2:00 pm	Sternad/Steinberg (AS 2:30 - 3)	Art
	Whitley/Dahl (DH 2:30 - 3)	Music
	Patzakis/Burton	106
3:00 pm	Goodson/Burton:AS	Fitch
	Adams/DH	102
	Morrison/Kibbe	106
3:30 pm	Clark/Steinberg (AS 4 - 4:30)	Art
	Langer/Dahl (DH 4 - 4:30)	Music
4:30 pm	Oak/DH	Music
7:15 pm	ALL VOCAL FELLOWS - TFC Rehearsal	CMH
8:30 pm	ALL VOCAL FELLOWS - CONCERT/Idomeneo	Shed

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

FOURTH WEEK
July 15-21

MONDAY 15	TUESDAY 16	WEDNESDAY 17	THURSDAY 18	FRIDAY 19	SATURDAY 20
	8:30 - 9:15 MovementWkshop Winds, harps, conductors Fitch	8:30 - 9:15 MovementWkshop All violins Fitch	8:30 - 9:15 MovementWkshop Vlas, basses, brass Fitch	8:30 - 9:15 MovementWkshp Vlc, pianists, percussion Fitch	10:00 - 12:30 TMCO D-V Mr. Rattle & Cond.Fellows Theatre
10:00 - 12:00 Piano Seminar Mr. Kalish, Wyner, Serkin, Fleisher Hawthorne	9:30 - 12:30 TMCO Section D All Strings Mr. Rattle Theatre 10:00 - 12:00 Chamber Music Section F, H	10:00 - 12:30 TMCO D-II Mr. Rattle & Cond.Fellows Theatre/RehStage	10:00 - 12:30 TMCO D-III Mr. Rattle & Cond.Fellows Theatre/RehStage 10:00 - 12:30 Piano Seminar Mr. Goode Hawthorne	10:00 - 12:30 TMCO D-IV Mr. Rattle & Cond.Fellows Theatre/RehStage	1:30 - 3:30 Chamber Music Section E 2:00 Chamber Concert III Theatre 3:45 - 5:45 Chamber Music Section F, I, L
1:30 - 3:30 Chamber Music Section E, G, L 3:45 - 6:15 TMCO D-I Mr. Rattle & Cond.Fellows Theatre/RehStage 7:30 - 9:30 MasterClasses Vla-Mr. Rhodes Hall MusRm Vlc-Mr. Krosnick/ Mr. Fischer Hall ArtRm Hrns/Tuben MR. Sebring Hall 106	1:15 - 3:15 Chamber Music Section B 3:30 - 5:30 Chamber Music Section D, O 3:30 - 6:30 TMCO Sectional D Winds,Brass, Percussion Mr. Rattle Theatre 8:00 - 10:00 Chamber Music Section M	1:30 - 3:30 Chamber Music Section A, J 3:45 - 5:45 Chamber Music Section C 7:30 - 9:30 Bsn MasterClass Mr. Svoboda Hall MusRoom 7:30 - 10:30 Movement Video Session Fitch	1:30 - 3:30 Chamber Music Section B, K 3:45 - 5:45 Chamber Music Section D, I, N 7:30 - 9:30 MasterClasses Solo-Mr. Levine HallMus Vlc-Mr. Krosnick/ Mr. Fischer HallArt Vln-Mr. Smirnoff Fitch 7:30 - 9:30 Chamber Music Section M	1:30 - 3:30 Chamber Music Section A 3:45 - 5:45 Chamber Music Section C, O	SUNDAY 21 10:00 Chamber Concert IV Theatre 8:30 TMCO Concert D Mr. Rattle & Cond.Fellows Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

FOURTH WEEK
July 15-21

MONDAY 15	TUESDAY 16	WEDNESDAY 17	THURSDAY 18	FRIDAY 19	SATURDAY 20
	8:30 - 9:15 MovementWkshop Conductors Fitch				10:00 - 12:30 TMCO D-V Mr. Rattle & Cond.Fellows Theatre
10:00 - 12:00 Solfege Mr. Voisin Highwood Rust		10:00 - 12:30 TMCO D-II Mr. Rattle & Cond.Fellows Theatre/RehStage	10:00 - 12:30 TMCO D-III Mr. Rattle & Cond.Fellows Theatre/RehStage	10:00 - 12:30 TMCO D-IV Mr. Rattle & Cond.Fellows Theatre/RehStage	2:00 ChamberConcert III Theatre
	1:30 - 3:30 Seminar Mr. Abravanel Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Cond.Fellows Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	**SUNDAY 21**
3:45 - 6:15 TMCO D-I Mr. Rattle & Cond.Fellows Theatre/RehStage	3:45 - 5:45 Solfege Mr. Voisin Highwood Rust	4:00 - 5:00 MovementWkshop Seranak 7:30 - 10:30 Movement Video Session Fitch			10:00 Chamber Concert IV Theatre 8:30 TMCO Concert D Mr. Rattle & Cond.Fellows Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

FOURTH WEEK
July 15-21

MONDAY 15	TUESDAY 16	WEDNESDAY 17	THURSDAY 18	FRIDAY 19	SATURDAY 20
					2:00 Chamber Concert IV Theatre
			1:30 - 3:30 Class Mr. Druckman Hawthorne	1:30 - 3:30 Class Mr. Druckman Hawthorne	SUNDAY 21
		4:00 - 6:00 MovementWkshop Seranak			8:30 TMCO Concert D Mr. Rattle & Cond. Fellows Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FOURTH WEEK
July 15-21

SECTION A Wednesday and Friday
1:30 - 3:30

Mr. Smirnoff MH 13
Haydn Op. 33 No. 2
Vln-Gewirtz
Vln-Whitling
Vla-Shuster FOR PERF. JULY 21
Vlc-Stern

Mr. Fischer MH 10
Carter Quartet No. 1
Vln-Widdup
Vln-Carsillo
Vla-Stahl FOR PERF. AUG. 11
Vlc-Parkins

Mr. Krasner MH 7
Mozart K. 515
Vln-Watanabe
Vln-Swamy
Vla-Panner FOR PERF. JULY 20
Vla-Sihler
Vlc-Ezerman

Mr. Lehner Highwood Gray
Schoenberg Quartet No. 1
Vln-Ferguson
Vla-Wakefield FOR PERF. JULY 30
Vla-Farris
Vlc-Gaenslen

Mr. Krosnick MH 11
Dvorak Op. 97
Vln-Ratassepp
Vln-Resnick
Vla-Scheindlin FOR PERF. JULY 28
Vla-Wetherbee
Vlc-Fisher

Mr. Levine Studio L
Schubert Trout
Vln-Yu
Vla-Drabek
Vlc-Willer
Bas-Pickett FOR PERF. JULY 24
Pno-Weill-Laor

Mr. Ranti WestBarn
Mozart K. 375
Ob-Highstein
Ob-Weeks
Cl-Andrews
Cl-Simas FOR PERF. JULY 20
Bsn-Burdick
Bsn-Matsukawa
Hrn-Rieckhoff
Hrn-Cook

Mr. Fleisher MH 4
Beethoven Op. 16
Ob-Wlazlo
Cl-Shrauger
Bsn-Mouser FOR PERF. JULY 21
Hrn-George
Pno-Lev

Mr. Schlueter Studio K
Bach Laudes
Hrn-Menousek
Trp-Sonneborn
Trp-Sipe
Trb-Hetzler
Tba-Moen

SECTION B Tuesday 1:15 - 3:15
Thursday 1:30 - 3:30

Mr. Smirnoff MH 13
Mozart K. 421
Vln-Shek
Vln-Walther
Vla-Eanet FOR PERF. JULY 20
Vlc-Adkins

Mr. Fischer MH 6
Brahms Op. 101
Vln-Roth
Vlc-MacRae FOR PERF. JULY 30
Pno-Alcalay

Mr. Levine Studio L
Debussy Sonata
Fl-Lacaille
Vla-Panner FOR PERF. JULY 28
Hrp-Carrington

Ms. Pilot Theatre
Ravel Introduction & Allegro
Vln-Swamy
Vln-Chamberland
Vla-Hdnrichs FOR PERF. JULY 30
Vlc-Wang
Fl-Mielens
Cl-Olivia
Hrp-Robinson

Mr. Kalish MH A
Mozart Piano Quartet in G minor
Vln-Leggett
Vla-Sihler
Vlc-Markosh FOR PERF. JULY 20
Pno-Kay

Mr. Barker ChMusHall
Bass Class
ALL BASSES

TANGLEWOOD MUSIC CENTER
Fellowship Program — FOURTH WEEK
Chamber Music — July 15-21

MORE SECTION B Tuesday 1:15 - 3:15
Thursday 1:30 - 3:30

Mr. Svoboda MH 15
Rossini Quintet in E-flat Major
Fl-Smith
Cl-Orbach
Bsn-Marks — FOR PERF. JULY 30
Hrn-Beeson

Mr. Smith MH 11
Kagel Pan
Vln-Albanese
Vln-Black
Vla-Scheindlin — FOR PERF. AUG. 4 AM
Vlc-Ezerman
Fl-Wienhold

SECTION C Wednesday and Friday
3:45- 5:45

Mr. Lehner Highwood Gray
Schoenberg Trio
Vln-Daskalakis
Vla-Derhovsepian — FOR PERF. AUG. 11
Vlc-Adkins

Mr. Levine ChMusicHall
Stravinsky L'Histoire
Vln-Resnick
Bas-Everett
Cl-Shrauger
Bsn-Matsukawa — FOR PERF.
Trp-Sonneborn
Trb-Hetzler
Perc-Jackson

Mr. Lubman RehStage
Harwood Night Voices
Vln-Roseman
Vla-Swix
Vlc-Melzer
Fl/AFl/Picc-Mielens
Ob/EH-Roy
Cl/BCl-Orbach — FOR PERF. JULY 24
Bsn-Burdick
Hrp-Carrington
Pno-Kay
Vc-Bruns

SECTION D Tuesday 3:30 - 5:30
Thursday 3:45 - 5:45

Mr. Jennings MH 7
Shostakovitch Piano Quintet
Vln-Putnam
Vln-Funatsu
Vla-Stahl — FOR PERF. JULY 28
Vlc-Stern
Pno-Uchida

SECTION E Monday and Saturday
1:30 - 3:30

Mr. Krosnick Studio L
Brahms Clarinet Quintet
Vln-Vergara
Vln-Chiu
Vla-Swic — FOR PERF. JULY 21
Vlc-Barnard
Cl-Orbach

Mr. Bhushan WEst Barn
Bhushan On the Edge of the Sea
Vln-Wakefield
Vln-Chamberland
Vla-Wetherbee
Vlc-Ezerman — FOR PERF. JULY 21
Bas-Gronfor
Fl-Nishio
Ob-Arthur
Cl-Olivia
Bsn-Marks
Hrn-Beeson
Trp-Sonneborn
Trb-Hetzler
Perc-Jackson
Pno-Lev

SECTION F Tuesday 10:00 - 12:00
Saturday 3:45 - 5:45

Mr. Wyner RehStage
Wyner Brass Trio & Percussion
Hrn-George
Trp-Smith — FOR PERF. AUG. 3
Trb-Etterbeek
Perc-Jones

Mr. MacCourt Studio L
Janacek Mladi
Fl-Smith
Ob-Roy
Cl-Andrews — FOR PERF. JULY 28
BCl-Simas
Bsn-Wangler
Hrn-Menousek

SECTION G Monday 1:30 - 3:30

Mr. Rhodes MH 10
Mendelssohn Op. 18
Vln=Albanese
VlnpIto
Vla-Derhovsepian — FOR PERF. JULY 30
Vla-Hendrichs
Vlc-Melzer

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FOURTH WEEK
July 15-21

SECTION H Tuesday 10:00 - 12:00

Mr. Smith Hawthorne
Ligeti Bagatelles
Fl-Nishio
Ob-Arthur
Cl-Shrauger FOR PERF. JULY 24
Bsn-Matsukawa
Hrn-Jurkscheit

SECTION I Thursday and Saturday
3:45 - 5:45

Mr. Kalish MH A
Imbrie Dandelion Wine
Vln-Roseman
Vln-Chiu
Vla-Farris FOR PERF. AUG. 4 AM
Vlc-Willer
Ob-Arthur
Cl-Olivia
Pno-Ryser

SECTION J Wednesday 1:30 - 3:30

Ms. Buyse MH 15
Flute Class
ALL FLUTES

SECTION K Thursday 1:30 - 3:30

Mr. Epstein RehStage
Percussion Class
ALL PERCUSSIONISTS

Mr. Barron Studio F
Trombone/Tuba Class
ALL TROMBONES/TUBA

SECTION L Monday1:30 - 3:30
Saturday 3:45 - 5:45

Mr. Lefkowitz Highwood Pink
Bresnick Piano Trio
Vln-Shek
Vlc-Stern
Piano-Fan FOR PERF. AUG. 4 AM

SECTION M Tuesday 8 - 10 PM
Thursday 7:30 - 9:30 PM

Mr. Kalish HS 106
Ran Mirage
Vln-Widdup
Vlc-Parkins
AFl-Lacaille FOR PERF. AUG. 4 PM
Cl-Orbach
Pno-Lev

SECTION N Thursday 3:45 - 5:45

Mr. Voisin WestBarn
Brass Orchestra Reading
ALL HORNS, TRUMPETS, TROMBONES, AND TUBA

SECTION O Tuesday 3:30 - 5:30
Friday 3:45 - 5:45

Mr. Wyner MH 10
Debussy Quartet
Vln-Altenburger
Vln-Shen
Vla-Swic
Vlc-Gaenslen

Coming Attraction

Matthews Divertimento for Double String Quartet
Vln-Putnam
Vln-Gewirtz
Vla-Swic
Vlc-Fisher
Vln-Altenburger
Vln-Chang FOR PERF. AUG. 4 AM
Vla-Sihler
Vlc-Barnard

Lions Gate Trio - All in Highwood Pink Room

Monday 10:00 - 12:00 - Schubert - Mr. Levine
tuesday 10:00 - 12:00 - Schumann - Mr. Kalish
Tuesday 1:30 - 3:30 - Faure - Mr. Fleisher
thursday 10:00 - 12:00 - Reger - Mr. Krosnick
Friday 10:00 - 12:00 - Schumann - Mr. Krosnick

Westbrook Quartet - All in Highwood Gray Room

Monday 10:00 - 12:00 - Costa - Mr. Rhodes
Tuesday 10:00 - 12:00 - Bartok #1 - Mr. Lehner
Wed. 10:00 - 12:00 - Debussy - Mr. Smirnoff
Friday 10:00 - 12:00 - Debussy - Mr. Smirnoff

Piano Duo - All in MH 4

Monday 3:45 - 5:45 = Casadesus - Mr. Wyner
Tuesday 10:00 - 12:00 - Rachman - Mr. Fleisher
Thursday 10:00 - 12:00 - Brahms - Mr. Levine
Friday 10:00 - 12:00 - Weir - Mr. Kalish

TANGLEWOOD MUSIC CENTER -VOCAL PROGRAM
Phyllis Curtin, Master Teacher of Voice
John Oliver, Department Head (JO)
Dennis Helmrich, Head Vocal Coach (DH); Terry Decima, Vocal Coach (TD);
Margo Garrett, Vocal Coach (MG); Alan Smith, Vocal Coach (AS)

WEEK 4 SCHEDULE/Monday, July 15 - Sunday, July 21, 1991

Monday, July 15

Time	Event/Coaching Session	Location
8:30 - 9:15	FELDENKRAIS CLASS Mary Spire/Singers, Vocal Coaches	Fitch
10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Sisley/FELLOWS	CMH
10:00 am	Bauer, Karpoff, Metravers, Sunnegardh Watson, Wright/Steinberg - Birtwistle	Fitch
	Papadolias/Dahl	Art
	Carlisle/Burton	Music
	Chalfant/Kibbe	102
11:00 am	Whitley/Dahl	Art
	Clark/Steinberg	Fitch
	Riedstra/Burton	Music
	Hill/Kibbe	102
12:00	Langer/Dahl	Art
	Radvanovsky/Steinberg	Fitch
	Karpoff/Burton	Music
	Wuco/Kibbe	102
2:00 pm	Whitley/TD	Art
	Morrison/Kibbe	Barn
	Goodson/Burton:AS	Fitch
	Graf/Sisley	Music
2:30 pm	Langer/Steinberg:TD	Art
3 - 3:30	Wright/Steinberg:TD	Art
3 - 4 pm	Bauer/AS	Fitch
	Grayson/Sisley	Music
3:30 pm	Metravers/TD	Art
	Strnad/Steinberg	Barn
4:00 pm	Patzakis/AS	Fitch
	Sunnegardh/Sisley	Music
5:00 pm	Wright/Sisley	Music
8:30 pm	VOCAL RECITAL II	CMH

Tuesday, July 16

10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Burton/PCS	CMH
10:00 am	Bruns/Dahl	Art
11:00 am	Oak/Dahl Zhang/Sisley Clement/Steinberg	Art Fitch Music
12 - 12:30	Goodson/JO	Art
12:30 - 1:30	Sisley/JO	Art
1:30 - 3 pm	PCS GROUP: Graf, Sunnegardh, Wright/Sisley:JO	Art
1:30 pm	Adams/DH Watson/MG	Fitch 102
2:30 pm	Adelson/DH Bozzuti/TD Bindig/MG Allen/AS	Fitch Music 102 Barn
4:00 pm	PCS RECITAL III (Please turn in typed translations to Virginia by noon Monday, July 15)	CMH

Wednesday, July 17

10:00 am	Clement/Steinberg:MG Grayson/Sisley Bruns/Dahl:AS	Art Music 102
11:00 am	Bindig/MG Bindig/DH - Birtwistle Zhang/Sisley Goodson/Burton	Art Fitch Music 102
1 - 3 pm	MARTIN KATZ MASTER CLASS	CMH
3:45 pm	Bruns, etc. - Harwood	Reh. Stage
4 - 6 pm	PCS GROUPS: Chalfant, Hill, Watson, Wuco/Kibbe:MG Adams, Langer, Papadolias, Whitley/Dahl:DH Carlisle, Karpoff, Metravers, Riedstra/Burton:TD Bauer, Clark, Radvanovsky, Strnad/Steinberg:AS	 Art Fitch Music 102
7:30 - 10:30 pm	FELDENKRAIS VIDEO SESSION - Individual tapings	Fitch

Thursday, July 18

9:30 am	Goodson/Burton:AS	Art
	Oak/Dahl:TD	Music
10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Steinberg/PCS	CMH
10:30 am	Patzakis/AS	Art
	Zhang/Sisley:TD	Fitch
11:30 am	Allen/AS	Art
	Morrison/Kibbe:TD	Fitch
	Adelson/DH	Music
	Bindig/MG	102
12:30 - 2 pm	FACULTY MEETING	Dining Room
2 - 4 pm	DICTION/Helmrich	Music
[2 - 4 pm	TFC Prelude Rehearsal/JO]	Fitch

Friday, July 19

9:30 am	Sunnegardh/Sisley	Art
	Chalfant/Kibbe (MG 10 - 10:30)	Fitch
10:00 am	Wright/Sisley (JO 10:30 - 11)	Art
10:30 am	Hill/Kibbe (MG 10:30 - 11)	Fitch
	Karpoff/Burton (TD 10:30 - 11)	Music
11 - 11:30	Sunnegardh/Sisley:JO	Art
11 - 12	Oak/Dahl	Barn
	Watson/MG	106
	Metravers/TD	102
11:00 am	Bindig/Steinberg:Knussen - Birtwistle	Studio L
11:30 am	Graf/Sisley (JO 1:30 - 12)	Art
	Riedstra/Burton (TD 12 - 12:30)	Music
12 - 1 pm	Grayson/Sisley:MG	106
	Bruns/Dahl	Barn
12 - 1:30	Bauer, Karpoff, Metravers, Sunnegardh, Watson, Wright/Steinberg:Knussen - Birtwistle	Studio L
12:30 pm	Wuco/Kibbe (MG 1 - 1:30)	Fitch
	Carlisle/Burton (TD 12:30 - 1)	Music
1 - 1:30	Graf/Sisley	106
1 - 2 pm	Bozzuti/TD	102
	Bruns/Dahl	Barn
2 - 4 pm	PROFESSIONALISM SEMINAR/Garrett	Fitch
3:45 pm	Bruns, etc. - Harwood	Reh. Stage
4:00 pm	Clement/Steinberg:MG	Fitch

Saturday, July 20

10 - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Dahl/FELLOWS	CMH
1:30 pm	Bindig/DH - Birtwistle Patzakis/AS Morrison/Kibbe	Art Fitch Music
2:30 pm	Langer/Dahl (DH 2:30 - 3) Clark/Steinberg (AS 2:30 - 3)	Music 102
3 - 4 pm	Adams/DH Bauer/AS	Art Fitch
3:30	Papadolias/Dahl (DH 4 - 4:30) Radvanovsky/Steinberg (AS 4 - 4:30)	Music 102
4:30 pm	Whitley/Dahl (DH 4:30 - 5) Strnad/Steinberg (AS 4:30 - 5)	Music 102
5 - 6 pm	Adelson/DH Allen/AS	Art Fitch

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

FIFTH WEEK
July 22-28

MONDAY 22	TUESDAY 23	WEDNESDAY 24	THURSDAY 25	FRIDAY 26	SATURDAY 27
8:45 - 10:15 Chamber Music Section B, D	8:45 - 10:15 Chamber Music Section C, E	8:45 - 10:15 Chamber Music Section B, D	8:45 - 10:15 Chamber Music Section C	8:45 - 10:15 Chamber Music Section B	8:45 - 10:15 Chamber Music Section C
10:30 - 1:00 TMCO E-I Mr. Fleisher & Cond.Fellows Theatre	10:30 - 1:00 TMOO E-II Mr. Fleisher & 6ond.Fellows Theatre	10:30 - 1:00 TMCO E-III Mr. Fleisher & Cond.Fellows Theatre	10:30 - 1:00 TMCO E-IV Mr. Fleisher & Cond.Fellows Theatre	10:30 - 1:00 TMCO-E-V Mr. Fleisher & Cond.Fellows Theatre	10:30 - 1:00 TMCO E-VI Mr. Fleisher & Cond.Fellows Theatre
1:30 - 4:00 FCM Programs I, IV See separate schedules	1:30 - 3:30 Chamber Music Section A	1:30 - 6:15 FCM Prog. II, III See separate schedules	1:30 - 4:00 FCM Prog. I, IV See separate schedules	10:30 - 12:30 Piano Seminar Mr. Kalish, Mr. Wyner Hawthorne	1:30 - 6:15 FCM Programs II, III See separate schedule
4:15 - 6:15 Cello Class Mr. Krosnick/ Mr. Fischer Hawthorne	3:45 - 6:15 FCM Program II, III See separate schedule		4:15 - 6:15 Cello Class Mr. Krosnick/ Mr. Fischer Hawthorne	1:30 - 3:30 Chamber Music Section A	4:15 - 6:15 Chamber Music Section G
4:15 - 6:15 Chamber Music Section F, H			4:15 - 6:15 Chamber Music Section G, H	3:45 - 6:15 FCM Prog. I, IV See separate schedule	7:30 - 11:00 FCM Program I, IV See separate Schedule
7:30 - 9:30 Viola Class Mr. Rhodes HS MusRoom	7:30 - 10:00 FCM Prog. I, IV See separate schedule	8:30 Chamber Concert V Theatre	7:30 - 11:00 FCM Prog. II, III See separate schedule	7:30 - 11:00 FCM Prog. II, III See separate schedule	SUNDAY 28
7:30 - 11:00 FCM Prog II, III See separate schedule					10:00 Chamber Concert VI Theatre
					8:30 TMCO Concert E Mr. Fleisher & Cond.Fellows Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

FIFTH WEEK
July 22-28

MONDAY 22	TUESDAY 23	WEDNESDAY 24	THURSDAY 25	FRIDAY 26	SATURDAY 27
8:30 - 9:15 MovementWkshop Conductors, pianists Fitch					10:30 - 1:00 TMCO E-VI Mr. Fleisher & Cond.Fellows Theatre
10:30 - 1:00 TMCO E-I Mr. Fleisher & Cond.Fellows Theatre	10:30 - 1:00 TMCO E-II Mr. Fleisher & Cond.Fellows Theatre	10:30 - 1:00 TMCO E-III Mr. Fleisher & Cond.Fellows Theatre	10:30 - 1:00 TMCO E-IV Mr. Fleisher & Cond.Fellows Theatre	10:30 - 1:00 TMCO E-V Mr. Fleisher & Cond.Fellows Theatre	
1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Cond.Fellows Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	SUNDAY 28
3:45 - 5:45 Solfege Mr. Voisin HiWood Rust		4:00 - 5:00 MovementWkshop ExtraSession Seranak 8:30 ChMusic Concert V/Vocal Concert Theatre	3:45 - 5:45 Solfege Mr. Voisin HiWood Rust		10:00 Chamber Concert VI Theatre 8:30 TMCO Concert E Mr. Fleisher & Cond.Fellows Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

FIFTH WEEK
July 22-28

MONDAY 22	TUESDAY 23	WEDNESDAY 24	THURSDAY 25	FRIDAY 26	SATURDAY 27
					11:00 - 1:00 Seminar Mr. Matthews Hawthorne
		1:30 - 3:30 Seminar Mr. Imbrie Hawthorne			SUNDAY 28
		4:00 - 5:00 MovementWkshop Seranak			10:00 Chamber Concert VI Theatre
		8:30 Chamber Concert V/Vocal Recital Theatre			8:30 TMCO Concert E Mr. Fleisher & Cond.Fellows Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program

FESTIVAL OF CONTEMPORARY MUSIC

FIFTH WEEK

July 22-28

PROGRAM I

Mon. 22nd
Wyner 1:30 - 2:45
Studio L
Imbrie 1:30 - 3:30
Highwood Pink

Tue. 23rd
Wyner 7:30 - 9:00
Studio L
Imbrie 7:30 - 9:00
Highwood Pink
Rouders 8:45 - 10:00
EastBarn

Thu. 25th
Wyner 1:30 - 2:45
Studio L
Imbrie 1:30 - 3:30
Highwood Pink
Weir 1:30 - 4:00
MH 4
Rouders 3:00 - 4:00
RehStage

Fri. 26th
Wyner 3:45 - 4:45
Studio L
Imbrie 3:45 - 4:45
Hawthorne
Weir 3:45 - 4:45
MH 4
Rouders 5:00 - 6:15
RehStage

Sat. 27th
Wyner 7:30 - 8:30
Studio L
Imbrie 7:30 - 8:30
Hawthorne
Rouders 8:45 - 10:00
EastBarn

PROGRAM IV

Mon. 22nd
Ligeti 1:30 - 2:45
ChMusHall
Ford 1:30 - 2:45
Theatre
Matthews 1j30 - 2:45
RehStage
Henze 1:30 - 2:45
WestBarn
Zuidam 3:00 - 4:00
RehStage

Tue. 23rd
Ligeti 7:30 - 8:30
Fitch
Henze 7:30 - 8:30
EastBarn
Ford 7:30 - 8:30
Theatre
Matthews 7:30 - 8:30
WestBarn
Zuidam 8:45 - 10:00
WestBarn

Thu. 25th
Ligeti 1:30 - 2:45
ChMusHall
Henze 1:30 - ? 45
RehStage
Matthews 3:00 - 4:00
ChMusHall
Ford 1:30 - 2:45
WestBarn
Zuidam 3:00 - 4:00
West Barn

Fri. 26th
Ligeti 3:45 - 4:45
ChMusHall
Henze 3:45 - 4:45
RehStage
Matthews 5:00 - 6:15
ChMusHall
Ford 3:45 - 4:45
WestBarn
Zuidam 5:00 - 6:15
WestBarn

Sat. 27th
Ligeti 7:30 - 8:30
Fitch
Henze 7:30 - 8:30
EastBarn
Ford 7:30 - 8:30
WestBarn
Matthews 8:45 - 9:45
WestBarn
Zuidam 10:00 - 11:00
West Barn

TANGLEWOOD MUSIC CENTER
Fellowship Program — FIFTH WEEK
FESTIVAL OF CONTEMPORARY MUSIC — July 22-28

PROGRAM II

MOn. 22nd
Imbrie 7:30 - 8:30
Hawthorne
Mozart/Matthews 8:45 - 9:45
Hawthorne
Bresnick 7:30 - 9:00
Studio L
Kagel 9:15 - 11:00
Studio L
Matthews Divert 8:45 - 10:00
EastBarn

Tue. 23rd
Imbrie 3:45 - 4:45
Hawthorne
Bresnick 3:45 - 4:45
Studio L
Kagel 5:00 - 6:15
Studio L
Matthews Divert 5:00 - 6:15
ChMusHall

Wed. 24th
Imbrie 1:30 - 2:30
ChMusHall
Bresnick 1:30 - 3:00
Studio L
Mozart/Matthews 3:15 - 4:30
MH 7
Kagel 1:30 - 3:00
MH 7
Matthews Divert 4:45 - 6?16
ChMusHall

Thu. 25th
Imbrie 7:30 - 8:30
Hawthorne
Mozart/Matthews 8:45 - 9:45
Hawthorne
Bresnick 7:30 - 9:00
Studio L
Kagel 9:15 - 11:00
Studio L
Matthews Divert 8:45 - 10:00
EastBarn

Fri. 26th
Imbrie 7:30 - 8:30
Hawthorne
Mozart/Matthews 8:45 - 9:45
Hawthorne
Bresnick 7:30 - 8:30
Studio L
Kagel 7:30 - 8:30
East Barn
Matthews Divert 8:45 - 9:45
EastBarn

Sat. 27th
Imbrie 1:30 - 2:30
Hawthorne
Mozart/Matthews 3:15 - 4:30
EastBarn
Bresnick 1:30 - 3:00
Studio L
Kagel 3:15 - 4:45
Studio L
Matthews Divert 5:00 - 6:15
EastBarn

TANGLEWOOD MUSIC CENTER
Fellowship Program

FIFTH WEEK
July 22-28

FESTIVAL OF CONTEMPORARY MUSIC

PROGRAM III

Mon. 22nd
Birtwistle Trag 7:30 - 8:30
WestBarn
Birtwistle Merid 8:45 - 9:45
WestBarn
Ran 7:30 - 8:30
EastBarn
Gibson 10:00 - 11:00
WestBarn

Tue. 23rd
Birtwistle Trad 3:45 - 4:45
WestBarn
Birtwistle Merid 5:00 - 6,15
WestBarn
Ran 3:45 - 4:45
ChMusHall

Wed. 24th
Birtwistle Trag 1:30 - 3:00
WestBarn
Birtwistle Merid 3:15 - 4:45
WestBarn
Ran 1 ,30 - 3:00
RehStage
Gibson 5:00 - 6:15
WestBarn

Thu. 25th
Birtwistle Trag 7:30 - 8:30 - WestBarn
Birtwistle Merid 8:45 - 9:45
WestBarn
Ran 7:30 - 8:30
EastBarn
Gibson 10:00 - 11:00
WestBarn

Fri. 26th
Birtwistle Trag 7:30 - 8:30
WestBarn
Birtwistle Merid 8:45 - 9:45
WestBarn
Ran 10:00 - 11:00
EastBarn
Gibson 10:00 - 11:00
WestBarn

Sat. 27th
Birtwistle Trag 1:30 - 3:00
WestBarn
Birtwistle Merid 3:15 - 4:45
WestBarn
Ran 1:30 - 3:00
East Barn
Gibson 5:00 - 6:15
WestBarn

FCM PROGRAM I - Saturday, August 3 at 2:00 P.M. - Theatre

Imbrie, Here We Stand
Mr. Knussen
Hrn-Jurkscheit
Hrn-Cook
Hrn-Menousek
Hrn-Rieckhoff
Hrn-George
Hrn-Beeson
Hrn-
Hrn-
Trp-Neal
Trp-Dai
Trp-Sipe
Trp-Smith
Trp-Sonneborn
Trb-Hetzler
Trb-Acosta
Trb-Etterbeek
Trb-Hestand
Trb-
Trb-
Tba-Moen
Tba-Elder

Trp-

Wyner, Trapunto Junction
Mr. Wyner
Hrn-George
Trp-Smith
Trb-Etterbeek
Perc-Jones

Weir, Ardnamurchan Point
Pno-Hecht
Pno-Shapiro

Rouders, Nightshade
Mr. Knussen
Vln-Vergara
Bass-Deschenes
AFl/picc-Nishio
Ob-Arthur
EflCl-Orbach
CBsn-Wangler
Hrn-Menousek
Trb-Hetzler
Perc-White
Pno-Uchida

Imbrie, Piano Trio No. 2
Vln-Lansdale
Vlc-Kluksdahl
Pno- Millet

FCM PROGRAM II - Sunday, August 4 at 10:00 a.m. - Theatre

Henze, Cherubino
Pno-Uchida

Imbrie, Dandelion Wine
Mr. Kalish
Vln-Roseman
Vln-Chiu
Vla-Farris
Vlc-Willer
Ob-Arthur
Cl-Olivia
Pno-Ryser

Matthews, Divertimento
Mr. Platt
Vln-Putnam
Vln-Gewirtz
Vla-Swic
Vlc-Fisher
Vln-Altenburger
Vln-Chang
Vla-Sihler
Vlc-Barnard

Kagel, Pan
Mr. Smith
Vln-Albanese
Vln-Black
Vla-Scheindlin
Vlc-Ezerman
Fl-Wienhold

Bresnick Piano Trio
Mr. Lefkowitz
Vln-Shek
Vlc-Stern
Pno-Fan

Mozart/Matthews To Compose Without the Least...
Mr. MacCourt
Fl-Smith
Ob-Weeks
BCl-Orbach
Bsn-M ouser
Hrn-George

FCM PROGRAM III Sunday August 4 - 8:30 P.M. - Theatre

Birtwistle Tragoedia
Mr. Llewellyn
Vln-Daskalakis
Vln-Resnick
Vla-Panner
Vlc-Melzer
Fl-Mielens
Ob-Roy
Cl-Andrews
Bsn-Wangler
Hrn-Menousek
Hrp-Robinson

Gibson Flights of Fancy
Mr. Lubman
Vln-Ito
Vln-Leggett
Vla-Drabek
Vlc-MacRae
Bas-Weisner
Fl-Nishio
Ob-Weeks
Cl-Shrauger
BCl-Olivia
Bsn-Matsukaka
Hrn-Cook
Hrn-Rieckhoff
Trp-Neal
Trb-Acosta
Perc-Kushmaul
Perc-White
Pno/cel-Weill-Laor
Hrp-Carrington

Ran Mirage
Mr. Kalish
Vln-Widdup
Vlc-Parkins
AFl-Lacaille
Cl-Orbach
Pno-Kev

Birtwistle Meridian
MR. Khussen
Cello solo-Adkins
Hrn solo-Jurkscheit
Mezzo-Bindig
Ob/EH-Highstein
Ob/EH-Wlazlo
Ob/EH-Arthur
Cl/BCl-Simas
Cl/BCl-Andrews
Cl/BCl-Leonard
Perc-Wilms
Perc-Kuszyk
Hrp-Robinson
Hrp-Carrington
Pno-Kay
Sop-Bauer
Sop-Karpoff
Sop-Matravers
Sop-Sunnegardh
Sop-Watson
Sop-Wright

FCM PROGRAM IV - TUESDAY, AUGUST 6 at 8:30 P.M. - THEATRE

Ligeti Ramifications

Mr. Koenigs

1 Vln-Putnam
3 Vln-Gewirtz
5 Vln-Ito
7 Vln-Black
1 Vla-Farris
1 Vlc-Willer

2 Vln-Daskalakis
4 Vln-Chiu
6 Vln-Altenburger
2 Vla-Scheindlin
2 Vlc-Barnard
Bass-Gronfor

Ford, Song and Dance

Mr. Platt

1st vlns

Ferguson
Wakefield
Watanabe
Yu
Shen
Roth

2nd vlns

Swamy
Fun.atsu
Chamberland
Walther
Carsillo
Chang
Vla-Derhovsepian
Vla-Hendrichs
Vla-Shuster
Vla-Stahl
Vlc-Gaenslen
Vlc-Markosh
Vlc-Wang
Vlc-MacRae
Bas-Pickett
Bas-Rowell
Fl-Mielens
Fl-Smith
Ob-Wlazlo
Ob-Highstein
Cl-Simas
Cl-Shrauger
Bsn-Burdick
Bsn-Marks
Hrn-Cook
Hrn-Beeson
Perc-Jackson
Hrp-Carrington
Pno-Alcalay
Vc-

Matthews Hidden Variables

Mr. Spano

Vln-Shek
Vln-Albanese
Vla-Swic
Vlc-Ezerman
Bas-Imsande
Fl-Lacaille
Ob-Roy
Cl-Olivia
BCl-Andrews
Bsn-Mouser
Hrn-Rieckhoff
Trp-Dai
Perc-Kushmaul
Hrp-Robinson
Pno-Fan

Henze Agnus Dei

Mr. Knussen

Piano solo-Serkin
Vln-Ratassepp
Vln-Resnick
Vln-Widdup
Vln-Leggett
Vla-Panner
Vla-Drabek
Vla-Eanet
Vlc-Parkins
Vlc-Adkins
Vlc-Melzer
Bas-Everett

Zuidam Three Mechanisms

Mr. Lubman

Ob/EH-Weeks
Cl-EflCl-Shrauger
Cl-Simas
Bsn/€Bsn-Matsukawa
Hrn-Beeson
Hrn-Cook
Hrn-Jurkscheit
Trp-Sonneborn
Trp-Sipe
Trp-Neal
Trb-Acosta
Trb-Etterbeek
Trb-Hestand
Pno-Kay

TANGLEWOOD MUSIC CENTER
Fellowship Program — FIFTH WEEK
Chamber Music — July 22-28

SECTION A Tuesday and Friday
1:30 - 3:30

Mr. Barker ChMusHall
Bass Class
ALL BASSES

Ms. Pilot WestBarn
Ravel Introduction & Allegro
Vln-Swamy
Vln-Chamberland
Vla-HENDRICHS
Vlc-Wang FOR PERF. JULY 30
Fl-Mielens
Cl-Olivia
Hrp-Robinson

Mr. Svoboda MH 15
Rossini Quartet
Fl-Nishio
Cl-Andrews FOR PERF. JULY 30
Bsn-Marks
Hrn-Beeson

Mr. Fleisher MH 4
Schumann Piano Quartet
Vln-Albanese
Vla-Farris
Vlc-Gaenslen FOR PERF. AUG. 10
Pno-Uchida

Mr. Krasner Hawthorne
Bartok Quartet No. 1
Vln-Daskalakis
Vln-Walther for perf. aug. 17
Vla-Stahl
Vlc-Parkins

Mr. Epstein RehStage
Percussion Class
ALL PERCUSSIONISTS

Mr. Kalish MH A
Brahms Piano Quintet
Vln-Carsillo
Vln-Chiu
Vla-Scheindlin FOR PERF.
Vlc-Barnard
Pno-Fan

Mr. Rosen Highwood Gray
Beethoven Quartet Op. 18 No. 4
Vln-Ito
Vln=Chang
Vla-Sihler
Vlc-Willer

SECTION B Monday, Wednesday, Friday
8:45 - 10:15 A.M.

Mr. Fischer MH 10
Carter Quartet No. 1
Vln-Widdup
Vln=Carsillo
Vla-Stahl FOR PERF. AUG. 11
Vlc-Parkins

Mr. Kroonick MH 11
Dvorak Op. 97
Vln-Ratassepp
Vln-Resnick
Vla-Schenidlin FOR PERF. JULY 28
Vla-Wetherbee
Vlc-Fisher

Mr. Lehner Highwood Gray
Schoenberg Trio
Vln-Daskalakis
Vla-Derhovsepian FOR PERF. AUG. 11
Vlc-Adkins

Mr. Krasner Hawthorne
Brahms Piano Quartet in c minor
Vln-Gewirtz
Vla-Panner FOR PERF. AUG. 14
Vlc-Stern
Pno-Lev

SECTION C Tuesday, Thursday, Saturday
8:45 - 10:15

Mr. Fischer Highwood Pink
Brahms Piano Trio Op. 101
Vln-Roth
Vlc-MacRae FOR PERF. JULY 30
Pno-Alcalay

Mr. Levine Studio L
Debussy Sonata
Vla-Panner
Fl-Lacaille FOR PERF. JULY 28
Hrp-Carrington

Mr. Jennings MH 7
Shostakovitch Piano Quintet
Vln-Putnam
Vln-Funatsu
Vla-Stahl FOR PERF. JULY 28
Vlc-Stern
Pno-Uchida

Mr. MacCourt MH 10
Janacek Mladi
Fl-Smith
Ob-Roy
Cl-Andrews FOR PERF. JULY 28
BCl-Simas
Bsn-Wangler
Hrn-Menousek

TANGLEWOOD MUSIC CENTER
Fellowship Program — FIFTH WEEK
Chamber Music — July 22-28

SECTION C CONTINUED
Tuesday, Thursday, Saturday
8:45 - 10:15 AM

Mr. Korsnick MH 4
Mendelssohn Op. 13
Vln-Black
Vln-Roseman
Vla-Shuster — FOR PERF.
Vlc-Willer

Mr. Ma Hawthorne
Schoenberg Verklarte Nacht
Vln-Widdup
Vln-Vergara
Vla-Farris
Vla-Swic — FOR PERF. AUG. 18
Vlc=Adkins
Vlc-Markosh

Mr. Wyner Highwood Gray
Debussy Quartet
Vln-Altenburger
Vln-Shen
Vla-Drabek
Vlc-Gaenslen

Mr. Lehner MH 8
Beethoven Op. 11
Vlc-Ezerman
Cl-Olivia — FOR PERF. AUG. 11
Pno-Kay

SECTION D Monday and Wednesday
8:45 - 10:15 AM

Mr. Levine Studio L
Schubert Trout Quintet
Vln-Yu
Vla-Drabek
Vlc-Willer — FOR PERF. JULY 24
Bas-Pickett
Pno-Weill-Laor

Mr. Lubman Theatre
Harwood Night Voices
Vln-Roseman
Vla-Swic
Vlc-Melzer
Fls-Mielens
Ob/EH-Roy
Cls-Orbach
Bsn-Burdick — FOR PERF. JULY 24
Hrp-Carrington
Pno-Kay
Vc-Bruns

SECTION E Tuesday 8:45 - 10:15 AM

Mr. Smith MH 11
Ligeti Bagatelles
Fl-Nishio
Ob-Arthur
Cl-Shrauger — FOR PERF. JULY 24
Bsn-Matsukawa
Hrn-Jurkscheit

SECTION F Monday 4:15 - 6:15

Mr. Rhodes MH 11
Mendelssohn Quintet Op. 18
Vln-Albanese
Vln-Ito
Vla-Derhovsepian
Vla-Hendrichs — FOR PERF. JULY 30
Vlc-Melzer

SECTION G Thursday and Saturday
4:15 - 6:15

Mr. Lehner Studio J
Schoenberg Quartet No. 1
Vln-Ferguson
Vln-Wakefield
Vla-Farris — FOR PERF. JULY 30
Vlc-Gaenslen

Mr. Krasner MH 7
Bartok Contrasts
Vln-Albanese
Cl-Simas
Pno-Ryser — FOR PERF. AUG. 17

SECTION H Monday and Thursday
4:15 - 6:15

Mr. Levine ChMusHall
Stravinsky L'Histoire
Vln-Resnick
Bas-Everett
Cl-Shrauger
Bsn-Matsukawa (will not report on Monday)
Trp-Sonneborn
Trb-Hetzler — FOR PERF. AUG. 14
Perc-Jackson

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FIFTH WEEK
July 22-28

Coming attractions

Stravinsky Octet
Fl-Smith
Cl-Orbach
BsnO Mouser
Bsn-Wangler FOR PERF. AUG. 10
Trp-Sipe
Trp-Neal
Trb-Acosta
Trb-Hestand

Mendelssohn Octet
Vln-Shek
Vln-Whitling
Vln-Leggett
Vln-Chiu FOR PERF. AUG. 14
Vla-Panner
Vla-Shuster
Vlc-Fisher
Vlc- Wang

Muller Wieland Ecstatic etc.
Perc-Kushmaul
Perc-White
Pno-Fan FOR PERF. AUG. 18
Pno-Ryser

Brahms Sextet Op. 18
Vln-Watanabe
Vln-Wakefield
Vla-Hendrichs
Vla-Drabek
Vlc-Ezerman FOR PERF.
Vlc-MacRae

Mozart Piano Wind Quintet
Ob-Roy
Cl-Andrews
Bsn-Burdick
Hrn-Jurkscheit
Pno-Weill-Laor FOR PERF.

Shostakovitch Songs for Soprano and Piano Trio
Vln-Ratassepp
Vlc-Barnard
Pno-Weill-Laor FOR PERF.
Sop-

WEstbrook Quartet- All in Highwood Gray
Tuesday 10:30 - 12:30 - Costa - Krosnick
Wed. 10:30 - 12:30 - Debussy - Krosnick
Thu. 10:30 - 12:30 - Bartok - Lehner
Fri 10:30 - 12:30 - Debussy - Krosnick

Piano Duo - All in MH 4
Tuesday 10:30 - 12:30 - Casadesus - Wyner
Thur. 1:30 - 4:00 - Weir - Kalish
Fri. 10:30 - 12:30 - Serkin - Mozart
Fri. 3:45 - 4:45 - Weir - Kalish

Lions Gate Trio -
Mon. 10:30 - 12:30 - Schubert - Highwood Pink
Mr. Rhodes
Mon. 1:30 - 3:30 - Imbrie - Highwood Pink
Mr. Imbrie
Tue. 1:30 - 3:30 - Reger - Highwood Pink
Mr. Krosnick
Tue. 7:30 - 9:00 - Imbrie - Highwood Pink
Mr. Imbrie
Thur. 10:30 - 12:30 - Schumann - MH A
Mr. Kalish
Thu. 1:30 - 3:30 - Imbrie - Highwood Pink
Mr. Imbrie
Fri. 3:45 - 4:45 - Imbrie - Hawthorne
Mr. Imbrie
Sat. 7:30 - 8:30 - Imbrie - Hawthorne
Ms. Hampton

TANGLEWOOD MUSIC CENTER
VOCAL PROGRAM

Phyllis Curtin, Master Teacher of Voice
John Oliver, Department Head (JO)
Dennis Helmrich, Head Vocal Coach (DH)
Terry Decima, Vocal Coach (TD)
Margo Garrett, Vocal Coach (MG)
Alan Smith, Vocal Coach (AS)

WEEK 5 SCHEDULE/Monday, July 22 - Sunday, July 28, 1991

Monday, July 22

Time	Event/Coaching Session	Location
8:45 - 10:15 am	Bruns, etc. - Harwood	
10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Kibbe/FELLOWS	CMH
11 - 12:30	Bauer, Karpoff, Matravers, Sunnegardh, Watson, Wright/Steinberg:Knussen - Birtwistle	Studio L
10 am	Papadolias/Dahl Carlisle/Burton	Art Music
11 am	Whitley/Dahl Riedstra/Burton Graf/Sisley	Art Music 102
12:00	Langer/Dahl Bauer/AS	Art Music
12:30	Morrison/Kibbe:TD - Marx	CMH
1 pm	Bozzuti/TD - Shostakovich	Art
1:30	FORD - Morrison, etc.	Theatre
2 pm	Matravers/TD Karpoff/Burton Clark/Steinberg Allen/AS - Strauss Wright/Sisley	Art Barn Fitch Music 102
3 pm	Oak/Dahl:TD - Schumann Radvanovsky/Steinberg Bindig/Bryn-Julson - Birtwistle Patzakis/AS - Walton Clement/DH - Satie	Art Barn Fitch Music 102

4 pm	Adelson/DH - Ives	102
	Bozzuti/TD - Shostakovich	Art
	Zhang/Sisley	Barn
	Morrison/Bryn-Julson - Ford	Fitch
	Strnad/Steinberg	Music
5 pm	Grayson/Sisley - Hundley	Barn
	Chalfant/Kibbe	Music
	Adams/DH	102
8:45 pm	BIRTWISTLE - Bindig, Bauer, Karpoff,	West
	Matravers, Sunnegardh, Watson, Wright	Barn

(PLEASE NOTE: All Birtwistle "Meridian" rehearsals are on this week's schedule. The rehearsals that singers will be required at will be determined at the first rehearsal.)

Tuesday, July 23

10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Sisley/PCS	CMH
11 am	Bruns/Dahl - Lasser	Art
	Goodson/Burton - Brahms	Music
	Bindig/Steinberg:Knussen - Birtwistle	Studio L
12:30	DRESS FOR JULY 24 RECITAL (Morrison/Kibbe & Patzakis/AS)	Theatre
12:30	Bindig/MG - Schubert	Fitch
1:30 - 3:30 pm	CONTEMPORARY CLASS Phyllis Bryn-Julson	Fitch
3:30	Watson/MG	Fitch
	Sunnegardh/Sisley	Music
4:30	Clement/Steinberg:MG	Fitch
5:00 pm (?)	BIRTWISTLE - Bindig, Bauer, Karpoff,	West
	Matravers, Sunnegardh, Watson, Wright	Barn
7 pm	Hill/Kibbe	Art
7:30 pm	FORD - Morrison, etc.	Theatre

(PLEASE NOTE: All rehearsals are listed on this schedule. Those you will be required at will be determined at first rehearsal.)

8 pm	Wuco/Kibbe	Art

Wednesday, July 24

8:30 - 9:15	FELDENKRAIS CLASS Mary Spire/Singers, Vocal Coaches	Fitch
8:45 - 10:15 am	Bruns, etc. - Harwood (DRESS FOR RECITAL)	Theatre
10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Burton/FELLOWS	CMH
11 am	Grayson/Sisley	Art
11 - 12:30	Bauer, Karpoff, Matravers, Sunnegardh, Watson, Wright/Steinberg:Knussen - Birtwistle	Studio L
12:15	JO - Brian Kerr	Art
12:30	JO - Stanley Warren	Art
1 - 3 pm	PCS GROUPS Adams, Langer, Papdolias, Whitley/Dahl:DH Carlisle, Karpoff, Matravers, Riedstra/Burton:TD Chalfant, Hill, Watson, Wuco/Kibbe:MG Bauer, Clark, Radvanovsky, Strnad/Steinberg:AS	 Barn Fitch Music 102
1 - 1:30	Sunnegardh/Sisley:JO	Art
1:30 - 3	PCS GROUP Graf, Sunnegardh, Wright/Sisley:JO	 Art
3 - 4:30	FACULTY MEETING	Dining Room
3:15 (?)	BIRTWISTLE - Bindig, Bauer, Karpoff, Metravers, Sunnegardh, Watson, Wright	West Barn
4:30	Bozzuti/TD	Fitch
8:30 pm	VOCAL/CHAMBER MUSIC RECITAL	Theatre

Thursday, July 25

10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Dahl/PCS	CMH
10:30	Clement/DH	Art
	Bindig/MG	Fitch
	Allen/AS	Music
	Patzakis/Kibbe	106
11:30	Adelson/DH	Art
	Clement/Steinberg:MG	Fitch
	Goodson/Burton:AS	Music
	Zhang/Sisley	106
12:00	Bozzuti/TD	102
1 pm	Matravers/TD	102
1:30 (?)	FORD - Morrison, etc.	West Barn
2 - 4	PIANO SEMINAR/Garrett	Fitch
4 pm	Bruns/Dahl:AS	Art
5 pm	Bauer/AS	Art
	Oak/Dahl	Music
7 - 8:30 pm	REP PREP/Sisley	Fitch
8:45 pm (?)	BIRTWISTLE - Bindig, Bauer, Karpoff, Matravers, Sunnegardh, Watson, Wright	West Barn

Friday, July 26

10 - 12:00	REPERTOIRE CLASS/Smith:Sisley	Fitch
12:00	Metravers/TD	Music
1 pm	Graf/Sisley:JO	Art
	Langer/Dahl (DH 1 - 1:30)	Fitch
	Carlisle/Burton (TD 1 - 1:30)	Music
1:30	Sunnegardh/Sisley:JO	Art
	Adelson/DH	102
	Patzakis/Kibbe:TD	106
	Bindig/MG	Barn
2 pm	Wright/Sisley:JO	Art
	Papadolias/Dahl (DH 2:30 - 3)	Fitch
	Karpoff/Burton (TD 2:30 - 3)	Music
2:30	Grayson/Sisley:MG	Barn
3 pm	Whitley/Dahl (DH 3 - 3:30)	Fitch
	Riedstra/Burton (TD 3 - 3:30)	Music
	Chalfant/Kibbe (MG 3:30 - 4)	106
3:30	Adams/DH	Art
	Zhang/Sisley:TD	102
3:45 pm (?)	FORD - Morrison, etc.	West Barn
4 pm	Hill/Kibbe (MG 4 - 4:30)	106
4:30	Oak/Dahl:TD	102
	Watson/MG	Art
5 pm	Wuco/Kibbe (MG 5:30 - 6)	106
8:45 pm (?)	BIRTWISTLE - Bindig, Bauer, Karpoff,	West
	Matravers, Sunnegardh, Watson, Wright	Barn

Saturday, July 27

10 - 12 noon		DICTION CLASS/Helmrich	Fitch
1 pm		Clark/Steinberg (AS 1 - 1:30)	Art
		Sunnegardh/Sisley (1 - 1:30)	Music
		Patzakis/Kibbe	
1:30		Bruns/Dahl:AS	Art
		Wright/Sisley (1:30 - 2)	Music
2 pm		Radvanovsky/Steinberg (AS 2:30 - 3)	Fitch
		Graf/Sisley (2 - 2:30)	Music
3 pm		Strnad/Steinberg (AS 3 - 3:30)	Fitch
3:15	(?)	BIRTWISTLE - Bindig, Bauer, Karpoff, Matravers	West
		Sunnegardh, Watson, Wright	Barn
3:30		Goodson/Burton:AS	Art
4 pm		Allen/AS	Art
		Clement/Steinberg	Fitch
7:30 pm	(?)	FORD - Morrison, etc.	West Barn

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

SIXTH WEEK
July 29 - August 4

MONDAY 29	TUESDAY 30	WEDNESDAY 31	thursday 1	FRIDAY 2	SATURDAY 3
8:45 - 10:15 Chamber Music Section B, F	8:45 - 10:15 Chamber Music Section C	8:45 - 10:15 Chamber Music Section D	8:45 - 10:15 Chamber Music Section B	8:45 - 10:15 Chamber Music Section C	8:45 - 10:15 Chamber Music Section D
10:30 - 1:00 TMCO F-I Mr. Knussen, Mr. Stringer Theatre	10:30 - 1:00 TMCO F-II Mr. Knussen, Mr. Stringer Theatre	10:30 - 1:00 TMCO F-III Mr. Knussen, Mr. Stringer Theatre	10:30 - 1:00 TMCO F-IV Mr. Knussen, Mr. Stringer Theatre	10:30 - 1:00 TMCO F-V Mr. Knussen, Mr. Stringer Theatre	10:30 - 1:00 TMCO F-VI Mr. Knussen, Mr. Stringer Theatre
1:30 - 4:00 FCM Progs. I, IV See separate schedule	1:30 - 3:30 Chamber Music Section A	1:30 - 6:15 FCM Progs. II, III See separate schedule	1:30 - 3:30 Chamber Music Section A, G	1:30 - 4:45 FCM Prog. I Dress Rehearsal See separate schedule	2:00 FCM Concert I Theatre
4:15 - 6:15 Chamber Music Section E	3:45 - 6:15 FCM Progs. I, IV See separate schedule		3:45 - 6:15 FCM Progs. II, III See separate schedule	2:00 - 6:00 FCM Prog. IV See separate schedule	4:30 - 7:30 FCM Concert II Dress rehearsal See separate schedule Theatre
7:15 - 8:45 Viola Class Mr. Rhodes Fitch		7:30 - 11:00 FCM Progs. I, IV See separate schedule	7:30 - 11:00 FCM Progs. I, IV See separate schedule	7:30 - 11:00 FCM Progs. II, III See separate schedule	7:30 - 11:00 FCM Prog. III See separate schedule
7:30 - 11:00 FCM Progs. II, III See separate schedule	8:30 Chamber Concert VII Theatre				

SUNDAY 4
10:00 FCM Concert II Theatre
4:30 - 7:30 FCM Concert III DRess rehearsal See separate schedule Theatre
8:30 FCM Concert III Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

SIXTH WEEK
July 29 - Aug. 4

MONDAY 29	TUESDAY 30	WEDNESDAY 31	THURSDAY 1	FRIDAY 2	SATURDAY 3
10:30 - 1:00 TMCO F-I Mr. Knussen, Mr. Stringer Theatre	10:30 - 1:00 TMCO F-II Mr. Knussen , Mr. Stringer Theatre	10:30 - 1:00 TMCO F-III Mr. Knussen, Mr. Stringer Theatre	10:30 - 1:00 TMCO F-IV Mr. Knussen, Mr. Stringer Theatre	10:30 - 1:00 TMCO F-V Mr. Knussen, Mr. Stringer Theatre	9:00 - 10:30 Seminar Mr. Meier Seranak 10:30 - 1:00 TMCO F-VI Mr. Knussen/ Mr. Stringer Theatre 2:00 FCM Concert I Theatre
1;30 - 3:30 Seminar Mr. Rattle Seranak	1:30 - 3:30 Seminar Ms. Alsop Seranak	1:30 - 3:30 Seminar Mr. Mirageas Seranak	1:30 - 3:30 Seminar Mr. Ledbetter Seranak	1:30 - 3:30 Seminar Mr. Fleisher Seranak	
3:45 - 5:45 Solfege Mr. Voisin Highwood Rust	8:30 Chamber Concert VII Theatre		3:45 - 5:45 Solfege Mr. Voisin Highwood Rust		

SUNDAY 4
10:00 FCM Concert II Theatre 8:30 FCM Concert III Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

SIXTH WEEK
July 29 - Aug. 4

MONDAY 29	TUESDAY 30	WEDNESDAY 31	THURSDAY 1	FRIDAY 2	SATURDAY 3
					2:00 FCM Concert I Theatre
	1:30 - 3:30 Seminar Mr. Matthews Hawthorne	1:30 - 3:30 Seminar Ms. Weir Hawthonre	1:30 - 3:30 Seminar Mr. Matthews Hawthorne		sunday 4
	8:30 Chamber Concert VII Theatre				10:00 FCM Concert II Theatre 8:30 FCM Concert III Theatre

ALL TIMES ARE IN
THE EVENING UNLESS
OTHERWISE NOTED

TANGLEWOOD MUSIC CENTER
Fellowship Program

FESTIVAL OF CONTEMPORARY MUSIC

SIXTH WEEK
July 29 - Aug 4

PROGRAM I

Mon. 29th
Wyner 1:30 - 2:30
Studio L
Imbrie Trio 1:30 - 3:30
Highwood Pink
Rouders 2:45 - 4:00
WestBarn
Weir 2:00 - 4:00
MH 4

Tue. 30th
Wyner 3:45 - 4:45
Studio L
Weir 3:45 - 5:45
MH 4
Rouders 3:45 - 6:15
WestBarn

Wed. 31st
Wyner 7:30 - 8:30
Studio L
Imbrie Trio 7:30 - 8:30
Highwood Pink
Weir 7:30 - 8:30
MH 4
Imbrie FFare 8:45 - 9:45
EastBarn
Rouders 10:00 - 11:00
WestBarn

Thu. 1st
Wyner 7:30 - 8:30
Studio L
Imbrie Trio 7:30 - 8:30
Highwood Pink
Weir 7:30 - 8:30
MH 4
Imbrie FFare 8:45 - 9:45
EastBarn
Rouders 10:00 - 11:00 --WestBarn

Fri. 2nd - DRESS REHEARSAL
All in Theatre
Imbrie Fanfare Here We Stand 1:30 - 1:50
Wyner 2:00 - 2:30
Weir 2:40 - 3:05
Rouders 3:15 - 3:45
Imbrie Trio 3:55 - 4:45

PROGRAM IV

Mon. 29th
Ligeti 1:30 - 2:30
ChMusHall
Ford 1:30 - 2:30
WestBarn
Matthews 1:30 - 2:30
Theatre
Henze 1:30 - 2:30
RehStage
Zuidam 2:45 - 4:00
RehStage

Tue. 30th
Ligeti 3:45 - 4:45
ChMusHall
Ford 3:45 - 4:45
RehStage
Zuidam 5:00 - 6:15
RehStage
Matthews 5:00 - 6:15
ChMusHall

Wed. 31st
Ligeti 7:30 - 8:30
Fitch
Henze 7:30 - 8:30
EastBarn
Ford 7:30 - 8:30
Theatre
Matthews 7:30 - 9:00
WestBarn
Zuidam 10:00 - 11:00
EastBarn

Thu. 1st
Ligeti 7:30 - 8:30
Fitch
Ford 7:30 - 8:30
WestBarn
Matthews 7:30 - 8:30
ChMusHall
Zuidam 10:00 - 11:00
EastBarn

Fri. 2nd
Ligeti 2:00 - 3:00
ChMusHall
Ford 2:00 - 3:00
WestBarn
Henze 2:00 - 3:00
RehStage
Matthews 3:15 - 4:30
WestBarn
Zuidam 4:45 - 6:00
RehStage

ALL IN EVENING UNLESS OTHERWISE NOTED

TANGLEWOOD MUSIC CENTER
Fellowship Program

FESTIVAL OF CONTEMPORARY MUSIC

SIXTH WEEK
July 29 - Aug. 4

PROGRAM II

Mon. 29th

Imbrie 10:00 - 11:00
EastBarn
Bresnick 7:30 - 9:00
HiWood Pink
Mozart/Matthews 10:00 - 11:00
Hawthorne
Kagel 8:45 - 9:45
EastBarn
Matthews Divert 7:30 - 8:30
EastBarn

Wed. 31st
Henze Cherubino 1:30 - 3:00
Highwood Pink
Imbrie 1:30 - 2:30
ChMusHall
Bresnick 1:30 - 3:15
Studio L
Mozart/Matthews 1:30 - 2:30
MH 7
Kagel 1:30 - 2:30
RehStage
Matthews Divert 4:00 - 5:30
ChMusHall

Thu. 1st
Henze 3:45 - 5:30
Highwood Pink
Imbrie 3:45 - 4:45
ChMusHall
Mozart/Matthews 3:45 - 4:30
MH 7
Matthews Divert 5:00 - 6:15
ChMusHall

Fri. 2nd
Imbrie 7:30 - 8:30
Hawthorne
Bresnick 7:30 - 8:30
Studio L
Mozart/Matthews 7:30 - 8:30
RehStage
Kagel 7:30 - 8:30
EastBarn
Matthews Divert 8:45 - 10:00
EastBarn

Sat. 3rd - DRESS REHEARSAL - Theatre
Henze 4:30 - 4:50
Imbrie 5:00 - 5:20
Matthews Divert 5:30 - 6:00
Kagel 6:10 - 6:25
Bresnick 6:35 - 7:05
Mozart/Matthews 7:15 - 7:30

PROGRAM III

Mon. 29th
Birt Trag 10:00 - 11:00
WestBarn
Birt M 7:30 - 8:30
WestBarn
Ran 8:45 - 9:45
Hawthorne
Gibson 8:45 - 9:45
WestBarn

Wed. 31st
Birt Trag 1:30 - 2:30
WestBarn
Birt M 4:00 - 6:15
Theatre
Ran 2:45 - 3:45
RehStage
Gibson 2:45 - 3:45
WestBarn

Thu. 1st
Ran 5:00 - 6:15
MH 7
Gibson 5:00 - 6:15
RehStage

Fri. 2nd
Birt Trag 7:30 - 8:30
WestBarn
Birt M 10:00 - 11:00
WestBarn
Ran 8:45 - 10:00
Hawthorne
Gibson 8:45 - 9:45
WestBarn

Sat. 3rd
Birt Trag 7:30 - 8:30
WestBarn
Birt M 8;45 - 9:45
WestBarn
Ran 8:45 - 9:45
Hawthorne
Gibson 10:00 - 11:00
WestBarn

Sun. 4th - DRESS REHEARSAL - Theatre
Birt Trag 4:30 - 5:10
Gibson 5:20 - 6:00
Ran 6:10 - 6:35
Birt Meridian 6:45 - 7:30

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SIXTH WEEK
July 29 - Aug. 4

SECTION A Tuesday and Thursday
1:30 - 3:30

Mr. Fischer MH 10 Tue;Highwood Dining Thu.
Carter Quartet
Vln-Widdup
Vln-Carsillo
Vla-Stahl FOR PERF. AUG. 18
Vlc-Parkins

Mr. Epstein RehStage
Percussion Class
ALL PERCUSSIONISTS

Ms. Hampton MH 11
Brahms Sextet
Vln-Watanabe
Vln-Wakefield
Vla-Hendrichs
Vla-Drabek FOR PERF. AUG. 17
Vlc-Ezerman
Vlc-MacRae

Mr. Krasner MH 7
Brahms Piano Quartet
Vln-Gewirtz
Vla-Panner
Vlc-Stern FOR PERF. AUG. 11
Pno-Lev

Mr. MacCourt MH 4
Mozart Piano Wind Quintet
Ob-Roy
Cl-Andrews
Bsn-Burdick FOR PERF. AUG. 11
Hrn-Jurkscheit
Pno-Weill-Laor

Mr. Bolter Studio K
Harbison Brass Quintet
Hrn-Rieckhoff
Trp-Dai
Trp-Smith
Trb-Etterbeek
Tba-Moen

Mr. Levine MH 15
Mozart Oboe Quartet
Vln-Chamberland
Vla-Schendlin
Vlc-Gaenslen FOR PERF. AUG. 11
Ob-Highstein

Mr. Rosen Highwood Gray
Beethoven Op. 18 No. 4
Vln-Ito
Vln-Chang
Vla-Sihler FOR PERF. AUG. 10
Vlc-Willer

Mr. Wyner Studio L
Beethoven Piano Trio Op. 121A
Vln-Yu
Vlc-Melzer FOR PERF. AUG. 14
Pno-Alcalay

SECTION B Monday and Thursday
8:45 - 10:15 a.m.

Mr. Lehner Highwood Gray
Schoenberg Trio
Vln-Daskalakis
Vla-Derhovsepian FOR PERF. AUG. 11
Vlc-Adkins

Mr. Fischer MH 10
Mendelssohn Quartet Op. 13
Vln-Black
Vln-Roseman
Vla-Shuster FOR PERF. AUG. 14
Vlc-Willer

Mr. Krasner MH 7
Bartok Contrasts
Vln-Albanese
Cl-Simas FOR PERF. AUG. 14
Pno-Ryser

Mr. Kalish MH A
Brahms Piano Quintet
Vln-Carsillo
Vln-Chiu
Vla-Scheindlin FOR PERF. AUG. 14
Vlc-Barnard
Pno-Fan

Mr. Jennings MH 15
Beethoven Op. 95
Vln-Roth FOR PERF. AUG. 17
Vln-Funatsu
Vla-Wetherbee
Vlc-Melzer

Mr. Lubman RehStage
Kim What are Years
Vln-Vergara
Vla-Sihler
Bas-Imsande
Fl/AFl/Wienhold FOR PERF. AUG. 11
Cl/BCl-Orbach
Guitar-Gandolfi
Sop-Patzakis

TANGLEWOOD MUSIC CENTER
Fellowship Program — SIXTH WEEK
Chamber Music — July 29 - Aug. 4

SECTION C Tuesday and Friday
8:45 - 10:15 AM

Ms. Hampton MH 11
Prokofiev Quintet
Vln-Ratassepp
Vla-Panner
Bas-Weisner — FOR PERF.
Ob-Weeks
Cl-Orbach

Mr. Krasner MH 7
Bartok Quartet No. 1
Vln-Daskalakis
Vln-Walther
Vla-Stahl — FOR PERF. AUG. 17
Vlc-Parkins

Mr. Ma Hawthorne
Schoenberg Verklarte Nacht
Vln-Wissup
Vln-Vergara
Vla-Farris
Vla-Swic — FOR PERF. AUG. 18
Vlc-Adkins
Vlc-Markosh

Mr. Wyner MH 13
Debussy Quartet
Vln-Altenburger
Vln-Shen
Vla-Drabek — FOR PERF. AUG. 10
Vlc-Gaenslen

Mr. Muller-Wieland RehStage
Muller-Wieland Ecstatic & Instinctive
Perc-Kushmaul
Perc-White
Pno-Fan — FOR PERF. AUG. 18
Pno-Ryser

Mr. Levine Studio L
Schumann Piano Quintet
Vln-Putnam
Vln-Leggett
Vla-Derhovsepian — FOR PERF. AUG. 14
Vlc-MacRae — will meet without
Pno-Kay — coach Tuesday

SECTION D Wednesday and Saturday
8:45 - 10:15 AM

Mr. Lehner Highwood Pink
Beethoven Op. 11
Vlc-Ezerman
Cl-Olivia
Pno-Kay — FOR PERF. AUG. 11

Mr. Levine RehStage
Stravinsky L'Histoire
Vln-Resnick
Bas-Everett
Cl-Shrauger — FOR PERF. AUG. 14
Bsn-Matsukawa
Trp-Sonneborn
Trb-Hetzler
Perc-Jackson

Mr. Fleisher MH 4
Schumann Piano Quartet
Vln-Albanese
Vla-Farris
Vlc-Gaenslen — FOR PERF. AUG. 10
Pno-Uchida

Ms. Hampton MH 11
Mendelssohn Octet
Vln-Shek
Vln-Whitling
Vln-Leggett
Vln-Chiu — FOR PERF. AUG. 14
Vla-Panner
Vla-Shuster
Vlc-Fisher
Vlc-Wang

MR. Krasner Studio L
Shostakovitch Songs
Vln-Ratassepp
Vlc-Barnard
Pno-Weill-Laor — FOR PERF. AUG. 18
Vlc-Bozzutti

Mr. Spano Hawthorne
Wolf/Stravinsky Two Sacred Songs
Vln-Ferguson
Vln-Shen
Vla-Scheindlin
Vlc-MacRae
Bas-Weisner — FOR PERF. AUG. 11
Cl-Orbach
Cl-Simas
Cl-Andrews
Hrn-George
Hrn-Cook
Vc-Goodson

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SIXTH WEEK
July 29 - Aug. 4

SECTION E Monday 4:15 - 6:15

Mr. Svoboda MH 15
Rossini Quartet
Fl-Nishio
Cl-Andrews
Bsn-marks FOR PERF. JULY 30
Hrn-beeson

Mr. Fischer Highwood Pink
Brahms Op. 101
Vln-Roth
Vlc-MacRae FOR PERF. JULY 30
Pno-Alcalay

Mr. Rhodes MH 11
Mendelssohn Op. 18
Vln-Albanese
Vln-Ito
Vla-Derhovsepiano FOR PERF. JULY 30
Vla-Henrichs
Vlc-Melzer

Mr. Lehner Highwood Gray
Schoenberg Quartet No. 1
Vln-Ferguson
Vln-Wakefield
Vla-Farris FOR PERF. JULY 30
Vlc-Gaenslen

SECTION F Monday 8:45 - 10:15 AM

Ms. Pilot Theatre
Ravel Introduction & Allegro
Vln-Swamy
Vln-Chamberland
Vla-Hendrichs
Vlc-Wang FOR PERF. JULY 30
Fl-Mielens
cl-Orbach
Hrp-Robinson

SECTION G Thursday 1:30 - 3:30

Mr. Barker ChMusHall
Bass Class
ALL BASSES

Mr. Matthews Hawthorne
Composition Class
Vln-Altenburger
Vln-Resnick
Vla-Swic
Vlc-Markosh
Fl-Lacaille
Ob-Wlazlo
Bsn-Wangler
Hrn-Cook

Westbrook Quartet - All in Highwood Gray
Mon. 10:30 - 12:30 - Debussy - Rhodes
Wed. 10:30 - 12:30 - Janacek - Lehner
Thu. 10:30 - 12:30 - Bartok - Lehner
Fri. 10:30 - 12:30 - Janacek - Lehner

Lions Gate Trio
Mon. 1:30 - 3:30 - Imbrie - Hampton - HiWoodPink
Wed. 10:30 - 12:30 - Faure - Fleisher - Hiwood Pink
Wed. 7:30 - 8:30 PM - Imbrie - Hampton - Hiwood Pink
Thu. 10:30 - 12:30 - Schumann - Kalish - MH A
Thu. 7:30 - 8:30 PM - Imbrie - Hampton - HiWood Pink
Fri. 3:55 - 4:45 - Imbrie Dress - Theatre

Piano Duo - MH 4 except Friday
Mon. 10:30 - 12:30 Mozart - Serkin
Mon. 2:00 - 4:00 - Weir - Kalish
Tue. 10:30 - 12:30 - Casadesus - Wyner
Tue. 3:45 - 5:45 - Weir - Kalish
Wed. 10:30 - 12:30 - Mozart - Serkin
Wed. 7:30 - 8:30 = Weir - Kalish
Thu. 10:30 - 12:30 - Casadesus - Wyner
Thu. 7:30 - 8:30 - Weir - Kalish
Fri. 2:40 - 3?05 - Weir Dress - Theatre

COMING ATTRACTION

Barber Dover Beach
Vln-Swamy
Vln-Whitling
Vla-Eanet FOR PERF.
Vlc-Fisher
Vc-Adelson

TANGLEWOOD MUSIC CENTER
VOCAL PROGRAM

Phyllis Curtin, Master Teacher of Voice
John Oliver, Department Head (JO)
Dennis Helmrich, Head Vocal Coach (DH)
Terry Decima, Vocal Coach (TD)
Margo Garrett, Vocal Coach (MG)
Alan Smith, Vocal Coach (AS)
Andrew Willis, Vocal Coach (AW)

WEEK 6 SCHEDULE/Monday, July 29 - Sunday, August 4, 1991

Monday, July 29

Time	Event/Coaching Session	Location
8:45 - 10:15	Patzakis - KIM/Lubman	Reh. Stage
10 am - 12:30	**PHYLLIS CURTIN MASTER CLASS** Miss Curtin/Kibbe/PCS	CMH
10:30	Grayson/Sisley:MG Bruns/Dahl:AS Clement/DH - Satie	Art Fitch Music
11:30	Clement/Steinberg:MG Goodson/Burton:AS Adelson/DH Zhang/Sisley Bindig/Bryn-Julson	Art Fitch Music 102 Studio L
1:15	JO:Sisley - Brian Kerr	Art
1:30 - 2	Graf/Sisley:JO	Art
1:30 - 2:30	Oak/Dahl:TD	Music
1:30 - 2:30	Morrison - FORD/Platt	West Barn
2 - 2:30	Sunnegardh/Sisley:JO	Art
2:30 - 5	**CONTEMPORARY CLASS + BACH ARIA**(repeats) Phyllis Bryn-Julson	Fitch
5 pm	Bozzuti/TD - Shostakovich	Music

7 pm	Patzakis/Kibbe - Turina	Art
	Grayson/Dahl - (French)	Music
	Morrison/Burton	102
	Papadolias/Steinberg	106
7:30 - 8:30 pm	Bindig, Bauer, Karpoff, Matravers, Sunnegardh, Watson, Wright - BIRTWISTLE	West Barn
8 pm	Radvanovsky/Dahl	Music
	Clark/Burton	102
	Riedstra/Steinberg	106
9 pm	Langer/Burton	102

Tuesday, July 30

10 am - 12:30	**PHYLLIS CURTIN MASTER CLASS** Miss Curtin/Steinberg/FELLOWS	CMH
10:30	Bauer/Dahl	Art
	Karpoff/Burton	Music
	Graf/Kibbe	102
	Hill/Sisley	106
11:30	Watson/Dahl	Art
	Whitley/Kibbe	Music
	Karpoff/DH	102
1:30 - 3:00	**PCS RECITAL IV**	CMH
3:30 - 5:30	**SCHOENBERG CLASS** (Pierrot) Phyllis Bryn-Julson	FITCH
3:45 - 4:45	Morrison - FORD	Reh. Stage
7 pm	Matravers/Kibbe	Art
6:45 - 8:30 pm	**DRESS FOR JULY 31 RECITAL**	CMH

Wednesday, July 31

8:45 - 10:15	Bozzuti - SHOSTAKOVITCH/Krasner	Studio L
8:45 - 10:15	Goodson - WOLF-STRAVINSKY/Spano	Hawthorne
8:45 - 10:15	Bruns - STRAVINSKY	Reh Stage
10 am - 12:30	**PHYLLIS CURTIN MASTER CLASS** Miss Curtin/Burton/PCS	CMH
10 am	Bozzuti/TD	Art
	Patzakis/Kibbe	Music
	Adelson/Steinberg	102
	Bindig/Bryn-Julson	106
11 am	Zhang/Sisley:TD	Art
	Bozzuti/Steinberg	102
	Morrison/Bryn-Julson	106
12 noon	Adelson/DH	Art
	Patzakis/Bryn-Julson	Music
1:30 - 3:30	**CONTEMPORARY CLASS** Phyllis Bryn-Julson	Fitch
3:30	Wuco/TD	Art
	Sunnegardh/Steinberg	Barn
	Carlisle/AS	Fitch
	Chalfant/AW	Music
	Adams/Sisley	102
4 - 6:15	Bindig, Bauer, Karpoff, Matravers, Sunnegardh, Watson, Wright - BIRTWISTLE	Theatre
4:30	Strnad/Sisley	102
7:30 - 8:30	Morrison - FORD	Theatre
8:30 pm	**VOCAL RECITAL**	CMH

Thursday, August 1

8:45 - 10:15	Patzakis - KIM	Reh Stage
PLEASE NOTE:	There is no Phyllis Curtin Class today.	
9:30 - 11	**FACULTY MEETING**	TWD Cafeteria
11 - 12:30	**PCS RECITAL** V	CMH
1:30 - 3:30	**BACH ARIA CLASS** Phyllis Bryn-Julson	Fitch
3:30	Bozzuti/TD	Art
	Clement/DH	Fitch
	Zhang/AW	Music
	Wright/Burton	102
4:30	Patzakis/Kibbe:TD	Art
	Adelson/DH	Fitch
	Allen/AW - Beethoven	Music
	Oak/Sisley	102
5:30	Goodson/DH	Fitch
7:30 - 8:30	Morrison - FORD	West Barn

Friday, August 2

10 - 12:00	**PIANO SEMINAR**/Andrew Willis	Fitch
1 pm	Bauer/Dahl:JO	Art
	Adams/Sisley (TD 1 - 1:30)	Music
	Graf/Kibbe (AS 1 - 1:30)	102
1:30	Radvanovsky/Dahl:JO	Art
	Wuco/TD	Fitch
	Carlisle/AS	106
2 - 3 pm	Morrison - FORD	West Barn
2 pm	Watson/Dahl:JO	Art
	Hill/Sisley (TD 2:30 - 3)	Music
	Matravers/Kibbe (AS 2:30 - 3)	102
2:30	Papadolias/Steinberg (AW 2:30 - 3)	Fitch
	Clark/Burton (DH 2:30 - 3)	106
3 pm	Strnad/Sisley (TD 3 - 3:30)	Music
	Whitley/Kibbe (AS 3 - 3:30)	102
	Chalfant/AW	Art
	Karpoff/DH	Barn
3:30	Riedstra/Steinberg (AW 4 - 4:30)	Fitch
	Langer/Burton (DH 4 - 4:30)	106
4 pm	Grayson/Dahl:AS	Art
4:30	Sunndgardh/Steinberg (AW 4:30 - 5)	Fitch
	Wright/Burton (DH 4:30 - 5)	106
10 - 11 pm	Bindig, Bauer, Karpoff, Matravers, Sunnegardh, Watson, Wright - BIRTWISTLE	West Barn

Saturday, August 3

8:45 - 10:15	Bozzuti - SHOSTAKOVITCH/Krasner	Studio L
8:45 - 10:15	Goodson - WOLF-STRAVINSKY/Spano	Hawthorne
8:45 - 10:15	Bruns - STRAVINSKY	Reh Stage
10:30 - 12:30	**DICTION CLASS**/Helmrich	Fitch
1:30 - 2	Bauer/Dahl	Art
1:30 - 2:30	Adelson/DH Zhang/Sisley	Fitch Music
2 - 2:30	Radvanovsky/Dahl	Art
2 - 3	Allen/AW	102
2:30 - 3	Watson/Dahl	Art
2:30 - 3:30	Goodson/DH	Fitch
3 pm	Oak/Dahl:AW	102
3:30	Clement/DH Adelson/Steinberg	Fitch Music
4 pm	Zhang/AW	102
8:45 - 9:45 pm	Bindig, Bauer, Karpoff, Matravers, Sunnegardh, Watson, Wright - BIRTWISTLE	West Barn

Sunday, August 4

6:45 - 7:30 pm	Bindig, Bauer, Karpoff, Metravers, Sunnegardh, Watson, Wright - **BIRTWISTLE DRESS** (Please arrange for Box Suppers at Miss Hall's)	Theatre
8:30 pm	**FESTIVAL OF CONTEMPORARY MUSIC** (Birtwislte "Meridian")	Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

SEVENTH WEEK
Aug. 5-11

MONDAY 5	TUESDAY 6	WEDNESDAY 7	THURSDAY 8	FRIDAY 9	SATURDAY 10
8:45 - 10:15 Chamber Music Section C	8:45 - 10:15 Chamber Music Section D, K	8:45 - 10:15 Chamber Music Section C, F	F	10:00 - 12:30 TMCO R-I Piano concerto reading Seminar conductors Theatre	10:00 - 12:30 TMCO R-II (Composers reading) Mr. Knussen Theatre
10:30 - 1:00 TMCO F-VII Mr. Knussen, Mr. Stringer Theatre	10:30 - 1:00 TMCO F-IX Mr. Knussen, Mr. Stringer Theatre	10:30 - 1:00 TMCO F-X Mr. Knussen Mr. Stringer Theatre	R E E		10:00 - 12:00 Fortepiano Class Mr. Willis Fitch
1:30 - 3:30 Chamber Music Section B, J	1:30 - 4:30 FCM Program IV Dress rehearsal Theatre	1:30 - 3:30 Chamber Music Section A, I	D A Y	1:30 - 3:30 Chamber Music Section A, G	1:30 - 3:30 Chamber Music Section E, G, L
3:45 - 6:00 FCM Program IV See separate schedule	4:45 - 6:15 Chamber Music Section E, K, L	3:45 - 5:45 Chamber Music Section B, J		3:45 - 5:45 Chamber Music Section D, H, K	3:45 - 5:45 Chamber Music Section F, H, J
5:00 - 7:00 TMCO F-VIII Mr. Knussen Shed	8:30 FCM Concert IV Theatre	8:30 TMCO Concert F Mr. Knussen, Mr. Stringer Theatre			4:00 Chamber Concert VIII ChamberMusicHall
8:30 - 10:30 Masterclasses Vln-Mr. Krasner HSMusRoom Vlc-Mr. Fischer Ms. Hampton, Mr. Ma Fitch Oboes (reeds) Mr. Graham HS 106					SUNDAY 11 10:00 Chamber Concert IX Theatre
8:30 - 10:30 Chamber Music Section L					

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

SEVENTH WEEK
Aug. 5 - 11

MONDAY 5	TUESDAY 6	WEDNESDAY 7	THURSDAY 8	FRIDAY 9	SATURDAY 10
10:30 - 1:00 TMCO F-VII Mr. Knussen, Mr. Stringer Theatre	10:30 - 1:00 TMCO F-IX Mr. Knussen, Mr. Stringer Theatre	10:30 - 1:00 TMCO F-X Mr. Knussen, Mr. Stringer Theatre		10:00 - 12:30 TMCO R-I Piano concerto reading SeminarConductors Theatre	10:00 - 12:30 TMCO R-II Composers reading Mr. Knussen Theatre 4:00 Chamber Concert VIII ChMusic Hall
1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	SUNDAY 11
3:45 - 5:45 Solfege Mr. Voisin Highwood Rust		3:45 - 5:45 Solfege Mr. Voisin Highwood Rust			10:00 Chamber Concert IX Theatre
	8:30 FCM Concert IV Theatre	8:30 TMCO Concert F Mr. Knussen, Mr. Stringer Theatre			

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

SEVENTH WEEK
AUG. 5 - 11

MONDAY 5	TUESDAY 6	WEDNESDAY 7	THURSDAY 8	FRIDAY 9	SATURDAY 10
	1:30 - 3:30 Seminar Mr. Del Tredici Hawthorne		1:30 - 3:30 Seminar Mr. Del Tredici Hawthorne		4:00 Chamber Concert Chamber Music Hall
8:30 FCM Concert Collage Theatre	8:30 FCM Concert IV Theatre	8:30 TMCO Concert F Mr. Knussen, Mr. Springer Theatre			SUNDAY 11 10:00 Chamber Concert Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program SEVENTH WEEK

FESTIVAL OF CONTEMPORARY MUSIC

Monday 5th
Ligeti 3:45 - 4:45
ChMusHall
Ford 3:45 - 4:45
WestBarn
Matthews 3:45 - 4:45
RehStage
Zuidam 5:00 - 6:00
WestBarn

Tuesday 6th - DRESS - Theatre
Ligeti 1:30 - 1:50
Ford 2:00 - 2:30
Matthews 2:40 - 3:10
Henze 3:20 - 3:45
Zuidam 3:55 - 4:30

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SEVENTH WEEK
Aug. 5 - 11

SECTION A Wednesday and Friday
1:30 - 3:30

Ms. Hampton West Barn
Mendelssohn Octet
Vln-Shek
Vln-Funatsu
Vln-Leggett FOR PERF. AUG. 14
Vln-Chiu
Vla-Panner
Vla-Shuster
Vlc-Fisher
Vlc-Wang

Mr. Rosen Highwood Gray
Beethoven Op. 18 No. 4
Vln-Ito
Vln-Chang
Vla-Sihler FOR PERF. AUG. 10
Vlc-Willer

Mr. Fleisher MH 7
Schumann Piano Quartet
Vln-Albanese
Vla-Farris FOR PERF. Aug. 10
Vlc-Gaenslen
Pno-Uchida

Mr. Schlueter Studio K
JanBach Laudes
Hrn-Menousek
Trp-Sonneborn
Trp-Sipe FOR PERF. AUG. 10
Trb-Hetzler
Tba-Moen

Mr. Fischer MH 10
Carter Quartet
Vln-Widdup
Vln-Carsillo
Vla-Stahl FOR PERF. AUG. 18
Vlc-Parkins

Mr. Lehner Highwood Pink
Brahms Clarinet Trio
Vlc-Ezerman
Cl-Olivia FOR PERF. AUG. 11
Pno-Ryser

Mr. Jennings MH 15
Beethoven Op. 95
Vln-Roth
Vln-Whitling
Vla-Wetherbee FOR PERF. AUG. 17
Vlc-Melzer

Mr. Kalish MH A
Schubert Op. Posth. 148
Vln-Ferguson
Vlc-Markosh FOR PERF. AUG. 18
Pno-Lev

Ms. Koston Hawthorne
Ravel Chansons Madecasses
Vlc-Adkins
Fl-Wienhold
Pno-Burton
Contralto-Bindig

Mr. Krasner Studio L
Shostakovitch Songs
Vln-Ratassepp
Vlc-Barnard
Pno-Weill-Laor FOR PERF. AUG. 18
Vc-Bozutti

SECTION B Monday 1:30 - 3:30
Wednesday 3:45 - 5:45

Mr. Ma Hasthorne
Schoenberg Verklarte Nacht
Vln-Widdup
Vln-Bergara
Vla-Farris
Vla-Swic FOR PERF. AUG. 18
Vlc-Adkins
Vlc-Markosh

Mr. Wyner MH 13
Debussy Quartet
Vln-Altenburger
Vln-Shen
Vla-Drabek FOR PERF. AUG. 10
Vlc-Gaenslen

Mr. Fischer MH 10
Mendelssohn Op. 13
Vln-Black
Vln -Roseman
Vla-Shuster FOR PERF. AUG. 14
Vlc-Willer

Ms. Koston Studio L
Barber Dover Beach
Vln-Swamy
Vln-Whitling
Vla-Eanet FOR PERF. AUG. 18
Vlc-Fisher
Vc-Adelson

Mr. Kalish MH A
Brahms Piano Quintet
Vln-Carsillo
Vln-Chiu
Vla-Scheindlin FOR PERF AUG. 14
Vlc-Barnard
Pno-Fan

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SEVENTH WEEK
Aug. 5-11

SECTION B CONTINUED
Monday 1:30 - 3:30
Wednesday 3:45 - 5:45

Mr. Krasner MH 7
Brahms Piano Quartet
Vln-Gewirtz
Vla-Panner
Vlc-Stern FOR PERF. AUG. 11
Pno-Lev

Mr. MacCourt MH 4
Mozart Piano Wind Quintet
Ob-Roy
Cl-Andrews
Bsn-Burdick FOR PERF. AUG. 11
Hrn-Jurkscheit
Pno-Weill-Laor

Mr. Lubman RehStage
Rockmaker Quarto for Twelve
Vln-Putnam
Vln-Funatsu
Vla-Hendricks FOR PERF. AUG. 17
Vlc-Wang
Bas-Deschenes
Fl-Mielens
Ob-Arthur
Cl-Simas
BCl-Olivia
Bsn-Marks
Hrn-Rieckhoff
Perc-Kuszyk

SECTION C Monday and Wednesday
8:45 - 10:15 am

Mr. Lehner Highwood Gray
Quartet to be decided
Vln-Vergara
Vln-Resnick
Vla-Wetherbee
Vlc-Stern

Mr. Krasner MH 7
Bartok Contrasts
Vln-Albanese
Cl-Simas FOR PERF. AUG. 14
Pno-Ryser

Mr. Spano RehStage
Wolf/Stravinsky Two Sacred Songs
Vln-Ferguson
Vln-Shen
Vla-Scheindlin FOR PERF. AUG. 11 P.M.
Vlc-MacRae
Bas-Gronfor
Cl-Orbach
Cl-Shrauger
Cl-Andrews Hrn-Cook
Hrn-George Vc-Goodson

SECTION D Tuesday 8:45 - 10:15 am
Friday 3:45 - 5:45

Ms. Hampton MH 11
Brahms Sextet
Vln-Watanabe
Vln-Wakefield
Vla-Hdnrichs FOR PERF. AUG. 17
Vla-Drabek
Vlc-Ezerman
Vlc-MacRae

Mr. Lehner Highwood Gray
Schoenberg Trio
Vln-Daskalakis
Vla-Derhovsepiano FOR PERF. AUG. 11
Vlc-Adkins

Mr. Levine MH 15
Mozart Oboe Quartet
Vln-Chamberland
Vla-Scheindlin
Vlc-Gaenslen FOR PERF. AUG. 11
Ob-Highstein

Mr. Smith Studio L
Stravinsky Octet
Fl-Smith
Cl-Orbach
Bsn- Mouser
Bsn-Wangler FOR PERF. AUG. 14
Trp-Sipe
Trp-Neal
Trb-Acosta
Trb-Hestand

Mr. Wyner Highwood Pink
Beethoven Op. 121A
Vln-Yu
Vlc-Melzer
Pno-Alcalay FOR PERF. AUG. 14

Mr. Lubman/Mr. Knussen Hawthorne
Stanton Mirage
Vln-Roth
Vlc-Fisher
Fl-Lacaille FOR PERF. AUG. 18 PM
Cl-Shrauger
Perc-Wilms
Pno-Kay

TANGLEWOOD MUSIC CENTER
Fellowship Program — SEVENTH WEEK
Chamber Music — Aug. 5-11

SECTION E Tuesday 4:45 - 6:15
Saturday 1:30 - 3:30

Mr. Levine Studio L
Schumann Piano Quintet
Vln-Putnam
Vln-Leggett
Vla-Derhovsepian — FOR PERF. AUG. 14
Vlc-MacRae
Pno-Kay

Mr. Krasner Highwood Gray
Bartok Quartet No. 1
Vln-Daskalakis
Vln-Walther
Vla-Stahl — FOR PERF. AUG. 17
Vlc-Parkins

Mr. MacCourt Hawthorne
Mozart Opera Arias
Ob-Wlazlo
Ob-Highstein
Cl-Shrauger
Cl-Simas
Bsn-Marks — FOR PERF. AUG. 14
Bsn-Matsukawa
Hrn-Jurkscheit
Hrn-Beeson

SECTION F WEdnesdy 8:45 - 10:15 am
Saturday 3:45 - 5:45

Ms. Hampton Hawthorne
Prokofiev Quintet
Vln-Ratassepp
Vla-Panner
Bas-Weisner — FOR PERF. AUG. 18
Ob-Weeks
cl-Orbach

SECTION G Friday and Saturday
1:30 - 3:30

Mr. Barker RehStage
Bass Class
ALL BASSES

SECTION H Friday and Saturday
3:45 - 5:45

Mr. Bolter Studio F
Harbison Brass Quintet
Hrn-Rieckhoff
Trp-Dai
Trp- Smith
Trb-Etterbeek
Tba-Moen

SECTION I WEdnesday 1:30 - 3:30

Mr.Epstein RehStage
Percussion Class
ALL PERCUSSIONISTS

SECTION J Monday 1:30 - 3:30
Wednesday and Saturday 3:45 - 5:45

Mr. Levine WestBarn
Stravinsky L'Histoire
Vln-Resnick
Bas-Everett
Cl-Shrauger
Bsn-Matsukawa
Trp-Sonneborn — FOR PERF. AUG. 14
Trb-Hetzler
Perc-Jackson
Narr-Bruns

SECTION K Tuesday 8:45 - 10:15 am
Tuesday 4:45 - 6:15
Friday 3:45 - 5:45

Mr. Muller-Wieland RehStage
Muller-Wieland Ecstatic & Instinctive
Perc-Kushmaul)
Perc-White) — no percs Tuesday afternoon
FOR PERF. AUG. 18
Pno-Fan
Pno-Ryser

SECTION L Monday 8:30 - 10:30 P.M.
Tuesday 4:45 - 6,15
Saturday 1:30 - 3:30

Mr Lubman HS Art Monday, West Barn Tues, Sat.
Kim What are Years
Vln-Vergara
Vla-Sihler
Bas-Imsande
Fl-AFl-Wienhold — FOR PERF. AUG. 11
Cl/BCl-Orbach
Hrp-Carrington
Sop-Patzakis

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SEVENTH WEEK
Aug. 5-11

Westbrook Quartet - both in Highwood Gray
Tuesday 10:30 - 12:30 - Bartok - Mr. Lehner
Wednesday 10:30 - 12:30 - Bartok - Mr. Lehner

Piano Trio - all in Highwood Pink
Monday 10:30 - 12:30 - Schubert - Mr. Levine
Tuesday 10:30 - 12:30 - Schubert - Mr. Levine
Tuesday 1:30 - 3:30 - Faure, Ms. Hampton
Thursday 10:00 - 12:00 - Bacri - Mr. Bacri
Thursday 1:30 - 3:30 - Faure, Ms. Hampton
Friday 10:00 - 12:00 - Bacri - Mr. Bacri
Saturday 10:00 - 12:00 - Schubert - Mr. Levine

Piano Duo - All in MH 4
Wednesday 10:30 - 12:30 - Ravel LaValse - Mr. Fleisher
Friday 10:00 - 12:00 - Mozart Sonata - Mr. Fleisher
Friday 1:30 - 3:30 - Casadesus - Mr. Wyner

TANGLEWOOD MUSIC CENTER
VOCAL PROGRAM

Phyllis Curtin, Master Teacher of Voice
John Oliver, Department Head (JO)
Dennis Helmrich, Head Vocal Coach (DH)
Terry Decima, Vocal Coach (TD)
Margo Garrett, Vocal Coach (MG)
Alan Smith, Vocal Coach (AS)
Andrew Willis, Vocal Coach (AW)

WEEK 7 SCHEDULE/Monday, August 5 - Sunday, August 11, 1991

Monday, August 5

Time	Event/Coaching Session	Location
8:45 - 10:15	Goodson - WOLF-STRAVINSKY/Spano	Reh. Stage
10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Dahl/FELLOWS	CMH
10:30	Papadolias/Steinberg Graf/Kibbe Watson/Sisley	Art Fitch Music
11:30	Riedstra/Steinberg Metravers/Kibbe Hill/Sisley	Art Fitch Music
12:30	Whitley/Kibbe Adams/Sisley	Fitch Music
1:30 - 2	Radvanovsky/Steinberg:AS	Art
1:30 - 3:30	Adelson - BARBER/Koston	Studio L
1:30 - 3:30	Bruns - STRAVINSKY/Levine	West Barn
2 pm	Carlisle/AS Sunnegardh/Steinberg Zhang/Sisley Patzakis/ Kibbe Grayson/Dahl	Art Barn Fitch Music 106
3 pm	Allen/AS Goodson/Sisley Watson/MG Karpoff/DH	Art Fitch Music 106

3:30	Bruns/Bryn-Julson	Studio H
3:45 - 4:45	Morrison - FORD	West Barn
4 pm	Oak/Sisley Bauer/Dahl	Fitch Music
5 pm	Clark/Dahl	Music
6:30 - 7	Riedstra/Burton:TD	102
7 pm	Wright/Burton	102
8 pm	Strnad/Burton	102
7 - 10	(Fitch reserved for pianists for fortepiano practice)	Fitch
8:30 - 10:30 pm	Patzakis - KIM (AW)	Art

Tuesday, August 6

10 am - 12:30	**PHYLLIS CURTIN MASTER CLASS** Miss Curtin/Sisley/PCS	CMH
10 - 12	Bruns/Kibbe:Koston	Studio H
10 am	Adelson/DH Zhang/AW Bozzuti/Steinberg	Art Fitch Music
11 am	Clement/DH Allen/AW Bozzuti/TD Morrison/Burton:MG	Art Fitch Music 102
12:30 - 1:30	**FACULTY MEETING** (to discuss audition dates for 1992)	TWD Cafeteria
1:30 - 3:00	**PCS RECITAL VI**	CMH
2 - 2:30	Morrison - FORD (Dress)	Theatre
3:30 - 5:30	**WOLF-WEBERN CLASS** Bryn-Julson, Koston, Wyner	Fitch
4:45 - 6:15	Patzakis - KIM (AW)	West Barn
7 pm	Radvanovsky/Dahl Langer/Burton	Art Music
8:30 pm	**FESTIVAL OF CONTEMPORARY MUSIC** (Morrison - FORD)	Theatre

Wednesday, August 7

8:45 - 10:15	Goodson - WOLF-STRAVINSKY/Spano	Reh. Stage
10 am - 12:30	**PHYLLIS CURTIN MASTER CLASS** Miss Curtin/Burton/FELLOWS	CMH
12 - 1:30	**FACULTY MEETING**	Dining Room
1:30	Patzakis/Kibbe:TD Morrison + Zhang/JO Goodson/Sisley:DH Grayson/Dahl:AS	Art Fitch Music 102
1:30 - 3:30	Bindig/Burton - RAVEL/Koston	Hawthorne
1:30 - 3:30	Bozzuti - SHOSTAKOVITCH/Krasner	Studio L
3:30 - 5:30	**PIANO SEMINAR**/Robert Spano	Fitch
3:45 - 5:45	Bruns - STRAVINSKY/Levine	West Barn
3:45 - 5:45	Adelson - BARBER/Koston	Studio L
7 pm	**REP PREP**/Kibbe **REP PREP**/Steinberg	Art Music

Thursday, August 8

10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Steinberg/PCS	CMH
10 am	Clement/DH	Art
	Zhang/AW	Fitch
10 - 12	Bruns/Kibbe:Koston	Studio L
11 am	Adelson/DH	Art
	Allen/AW	Fitch
	Oak/Sisley	Music
1:30 - 3:30	DICTION/Helmrich	Fitch
3:30 - 5:30	PCS GROUPS:	
	Bauer, Clark, Radvanovsky/Dahl:JO	Art
	Karpoff, Langer, Strnad, Wright/Burton:DH	Barn
	Adams, Hill, Watson, Wuco/Sisley:TD	Fitch
	Chalfant, Papadolias, Riedstra, Sunnegardh/Steinberg:MG	Music
	Carlisle, Graf, Metravers, Whitley/Kibbe:AS	102
5:30	Bozzuti/Steinberg:AS	Art
	Morrison/Burton:MG	Fitch
7 pm	Patzakis/Kibbe	Art

Friday, August 9

10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Kibbe/FELLOWS	CMH
10 - 10:30	Bauer/Dahl:JO	Art
10 am	Adams/Sisley (TD 10 - 10:30) Strnad/Burton (DH 10:30 - 11) Papadolias/Steinberg (AW 10 - 10:30)	Fitch Music 102
10:30	Wuco/TD Chalfant/AW	Barn 106
10:30 - 11	Radvanovsky/Dahl:JO	Art
11 - 11:30	Clark/Dahl:JO	Art
11 am	Hill/Sisley (TD 11:30 - 12) Langer/Burton (DH 11:30 - 12) Riedstra/Steinberg (AW 11:30 - 12)	Fitch Music 102
11:30 - 12	Bauer/Dahl	Art
11:30	Karpoff/DH	106
12 - 12:30	Radvanovsky/Dahl	Art
12	Watson/Sisley (TD 12 - 12:30) Wright/Burton (DH 12:30 - 1) Sunnegardh/Steinberg (AW 12 - 12:30) Carlisle/AS	Fitch Music 102 Barn
1 pm	Oak/Sisley:AS	Fitch
1:30	Graf/Kibbe (AS 2 - 2:30) Allen/AW Clement/DH Goodson/Sisley	Art Barn Music 102
1:30 - 3:30	Bindig/Burton - RAVEL/Koston	Hawthorne
1:30 - 3:30	Bozzuti - SHOSTAKOVITCH/Krasner (TD)	Studio L
2:30	Matravers/Kibbe (AS 2:30 - 3)	Art
3:30 - 6	REPERTOIRE CLASS/Steven Ledbetter	Fitch

10 - 12:00	**PIANO SEMINAR**/Andrew Willis (Vocal Coaches, Fellowship Pianists, BUTI)	Fitch
12:00	Zhang/AW Whitley/Kibbe (AS 12:30 - 1) Morrison/Burton:MG	Fitch Music 102
1 pm	Bozzuti/Steinberg:AS	Music
1:30 - 3:30	Patzakis - KIM (AW)	West Barn
2 pm	Grayson/Dahl:AS	Music
3:45 - 5:45	Bruns - STRAVINSKY/Levine	West Barn
6 pm	**VOCAL DRESS** for August 11 Recital (Please arrange for box suppers at Miss Hall's)	Theatre

<u>Sunday, August 11</u>

8:30 pm	**VOCAL RECITAL**	Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

EIGHTH WEEK
Aug. 12 - 18

MONDAY 12	TUESDAY 13	WEDNESDAY 14	THURSDAY 15	FRIDAY 16	SATURDAY 17
				8:45 - 10:15 Chamber Music Section F, L	10:00 - 12:30 TMCO H-III Mr. Janowski & CondFellows Theatre
10:00 - 12:30 TMCO TOP-I Mr. Fleisher Theatre	10:00 - 12:30 TMCO TOP-II Mr. Dutoit, Mr. Fleisher Theatre	1:15 - 2:00 TMCO TOP-IV Mr. Ozawa Shed	10:00 - 12:30 TMCO H-I Cond.Fellows Theatre	10:30 - 12:30 Chamber Music Section C	1:30 - 3:30 Chamber Music Section F, J, M, O
1:30 - 3:30 Chamber Music Section E, L, M	1:30 - 3:30 Chamber Music Section A, H, J	2:00 T.O.P. (see separate schedule)	1:30 - 3:30 Chamber Music Section A, G, J	1:30 - 3:30 Chamber Music Section B, F, I, K. L, O	4:00 Chamber Concert X Theatre
4:00 - 6:00 Piano Seminar Mr. Kalish, Mr. Fleisher, Mr. Wyner Hawthorne	3:45 - 5:45 Chamber Music Section B, D, I		3:45 - 5:45 Chamber Music Section C	1:30 - 3:30 Performance Dynamics Ms. Bookspan ChMusHall	**SUNDAY 18** 10:00 Chamber Concert XI Theatre
4:00 - 6:00 MasterClasses Vln-Mr. Silverstein ChMusHall Vlc-Mr. Fischer, Ms. Hampton, Mr. Ma Theatre Fl-Ms. Buyse MH 11	8:00 - 10:30 TMCO TOP-III Mr. Fleisher, Mr. Dutoit, Mr. Ozawa Shed	8:30 TMCO Concert TOP Mr. Fleisher, Mr. Dutoit, Mr. Ozawa Shed		3:45 - 6:15 TMCO H-II Mr. Janowski & Cond.Fellows Theatre	
7:30 - 9:30 Chamber Music Section N					

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

EIGHTH WEEK
Aug. 12-18

MONDAY 12	TUESDAY 13	WEDNESDAY 14	THURSDAY 15	FRIDAY 16	SATURDAY 17
10:00 - 12:30 TMCO TOP_I Mr. Fleisher Theatre	10:00 - 12:30 TMCO TOP-II Mr. Dutoit & Mr. Fleisher Theatre		10:00 - 12:30 TMCO H-I Cond.Fellows Theatre		10:00 - 12:30 TMCO H-III Mr. Janowski & Cond.Fellows Theatre
					4:00 Chamber Concert Theatre
1:30 - 3:30 Seminar Mr. Meier SEranak	1:30 - 3:30 Seminar Mr. Meier Seranak	2:00 T.O.P.	1:30 - 3:30 Cond.Fellows Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	SUNDAY 18
3:45 - 5:45 Solfege Mr. Voisin Highwood Rust			3:45- 5:45 Solfege Mr. Voisin Highwood Rust	3:45 - 6:15 TMCO H-II Mr. Janowski & Cond.Fellows Theatre	10:00 Chamber Concert Theatre
	8:00 - 10:30 TMCO TOP-III Mr. Dutoit, Mr. Fleisher Mr. Ozawa Shed	8:30 TMCO Concert TOP Mr. Dutoit, Mr. Fleisher Mr. Ozawa Shed			8:30 Vocal Recital Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

EIGHTH WEEK
Aug. 12-18

MODNAY 12	TUESDAY 13	WEDNESDAY 14	THURSDAY 15	FRIDAY 16	SATURDAY 17
1:30 - 3:30 Seminar Mr. Imbrie Hawthorne		2:00 T.O.P.	3:45 - 5:45 Seminar Mr. Imbrie Hawthorne		4:00 Chamber Concert Theatre SUNDAY 18 10:00 Chamber Concert Theatre 8:30 Vocal REcital Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

EIGHTH WEEK
Aug. 12-18

SECTION A Tuesday and Thursday
1:30 - 3:30

Ms. Hampton MH 11
Brahms Sextet
Vln-Watanabe
Vln-Wakefield
Vla-Hendrichs FOR PERF. AUG. 17
Vla-Drabek
Vlc-Ezerman
Vlc-MacRae

Mr. Jennings MH 15
Beethoven Op. 95
Vln-Roth
Vln-Whitling
Vla-Eanet FOR PERF. AUG. 17
Vlc-Melzer

Mr. Kalish MH A
Schubert Op. Post. 148
Vln-Ferguson
Vlc-Markosh FOR PERF. AUG. 18
Pno-Lev

Ms. Koston Hawthorne
Ravel Chansons Madecasses
Vlc-Adkins
Fl-Wienhold
Pno-Burton FOR PERF. AUG. 18 P.M.
Contralto-Bindig

Mr. Krasner Studio L
Shostakovitch Songs
Vln-Ratassepp
Vlc-Barnard
Pno-Weill-Laor FOR PERF. AUG. 18 PM
Vc-Bozutti

Mr. Barker ChMusicHall
Bass Class
ALL BASSES

Mr. Levine MH 8
Beethoven Op. 70 No. 1
Vln-Gewirtz
Vlc-Stern
Pno-Fan

Mr. Lehner Highwood Pink
Dvorak Op. 90
Vln=Shek
Vlc-Gaenslen
Pno-Uchida

Mr. Fleisher MH 4
Mozart Piano Quartet in E-flat Major
Vln-Yu
Vla-Derhovsepian
Vlc-Wang
Pno-Ryser

SECTION B Tuesday 3:45 - 5:45
Friday 1:30 - 3:30

Mr. Jennings MH 15
Mozart K. 465
Vln-Shen
Vln-Altenburger
Vla-Drabek
Vlc-Gaenslen

SECTION C Thursday 3:45 - 5:45
Friday 10:30 - 12:30

Ms. Hampton MH 10
Prokofiev Quintet
Vln-Ratassepp
Vla-Panner
Bas-Weisner FOR PERF. AUG. 18
Ob-Weeks
Cl-Orbach

Ms. Koston Studio L
Barber Dover Beach
Vln-Swamy
Vln-Whitling
Vla-Eanet FOR PERF. AUG. 18 P.M.
Vlc-Fisher
Vc-Adelson

Mr. Krasner MH 7
Bartok Quartet No. 1
Vln-Daskalakis
Vln-Walther
Vla-Stahl FOR PERF. AUG. 17
Vlc-Parkins

Mr. Lubman Rehearsal Stage
Rockmaker Quarter for Twelve
Vln-Wakefield
Vln-Funatsu
Vla-Henrichs
Vlc-Wang FOR PERF. AUG. 17
Bas-Deschenes
Fl-Mielens
Ob-Arthur
Cl-Simas
BCl-Olivia
Bsn-Marks
Hrn-Rieckhoff
Perc-Kuszyk

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

EIGHTH WEEK
Aug. 12 - 18

SECTION C CONTINUED
Thursday 3:45 - 5:45
Friday 10:30 - 12:30

Mr. Lehner Highwood Grey
Quartet to be decided
Vln-Vergara
Vln-Resnick
Vla-Wetherbee
Vlc-Stern

SECTION D Tuesday 3:45 - 5:45

Ms. Hampton WEst Barn
Mendelssohn Octet
Vln-Shek
Vln-Funatsu
Vln-Leggett FOR PERF. AUG. 14
Vln-Chiu
Vla-Panner
Vla-Shuster
Vlc-Fisher
Vlc-Wang

Mr. Wyner Highwood Pink
Beethoven Op. 121A
Vln-Yu
Vlc-Melzer
Pnl-Alcalay FOR PERF. AUG. 14

Mr. Krasner MH 7
Bartok Contrasts
Vln-Albanese
Cl-Simas FOR PERF. AUG. 14
Pno-Ryser

Mr. Levine Theatre
Stravinsky L;Histoire
Vln-Resnick
Bas-Everett
Cl-Shrauger
Bsn-Matsukawa FOR PERF. AUG. 14
Trp-Sonneborh
Trb-Hetzler
Perc-Jackson
Narr-Bruns

SECTION E Monday 1:30 - 3:30

Mr. Fischer MH 10
Mendelssohn Op. 13
Vln-Black
Vln-Roseman
Vla-Shuster FOR PERF. AUG. 14
Vlc-Willer

MORE SECTION E Monday 1:30 - 3:30

Mr. Kalish MH A
Brahms Piano Quintet
Vln-Carsillo
Vln-Chiu
Vla-Scheindlin FOR PERF. AUG. 14
Vlc-Barnard
Pno-Fan

Mr. Levine Studio L
Schumann Piano Quintet
Vln-Putnam
Vln-Leggett
Vla-Dervhosepian FOR PERF. AUG. 14
Vlc-MacRae
Pno-Kay

Mr. MacCourt West Barn
Mozart Opera Arias
Ob-Wlazlo
Ob-Highstein
Cl-Shrauger
Cl-Andrews
Bsn-Marks FOR PERF. AUG. 14
Bsn-Matsukawa
Hrn-Jurkscheit
Hrn-Beeson

SECTION F Friday 8:45 - 10:15 am
Friday and Saturday 1:30 - 3:30

Mr. Lubman Theatre Fri. AM; West Barn afternoons
Stanton Mirage
Vln-Roth
Vlc-Fisher
Fl-Lacaille
Cl-Andrews FOR PERF. AUG. 18 PM
Perc-Wilms
Pno-Kay

SECTION G Thursday 1:30 - 3:30

Mr. Schlueter Studio K
Trumpet Class
ALL TRUMPETS

Mr. Barron Studio F
Trombone/Tuba Class
ALL TROMBONES/TUBA

Mr. Epstein RehStage
Percussion Class
ALL PERCUSSIONISTS

Mr. Kavalovski WestBarn
Horn Class
ALL HORNS

Mr. Genovese MH 10
Oboe Class
ALL OBOES

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

EIGHTH WEEK
Aug. 12-18

MORE SECTION G Thursday 1:30 - 3:30

Mr. Ranti MH 13
Bassoon Class
ALL BASSOONS

SECTION H Tuesday 1:30 - 3:30

Ms. Hobson-Pilot Video Room
Harp Class
Hrp-Carrington
Hrp-Robinson

Mr. Voisin Shed 1:30 - 2:30
Williams & Copland Fanfares
ALL HORSN, TRUMPETS, TROMBONES, TUBA, PERCUSSION

Mr. Schlueter Shed 2:30 - 3:30
Strauss Feierlicher Einzug
ALL HRNS, TRUMPETS, TROMBONES, TUBA
Timp-Jones
Organ-Sisley

SECTION I Tuesday 3:45 - 5:45
Friday 1:30 - 3:30

Mr. Lehner Highwood Gray
Haydn Op. 74 no. 3
Vln-Chang
Vln-Chamberland
Vla-Sihler
Vlc-Willer

SECTION J. Tuesday, Thursday & Saturday 1:30 - 3:30

Mr. Fischer Highwood Gray
Carter Quartet
Vln-Widdup
Vln-Carsillo
Vla-Stahl FOR PERF. AUG. 18
Vlc-Parkins

SECTION K Friday 1:30 - 3:30

Mr. Wyner MH 4
Copland 2-Piano works
Pno-Fan
Pno-Ryser

Conductors Reading Seranak
Vln-Putnam
Vln-Ratassepp
Vla-Panner
Vlc-Stern
Bas-Pickett
Mozart #41
Beethoven #2

SECTION L Monday and Friday 1:30 - 3:30
Also Friday 8:45 - 10:15 am

Mr. Ma MH 7
Schoenberg Verklarte Nacht
Vln-Widdup
Vln-Vergara
Vla-Farris
Vla-Swic FOR PERF. AUG. 18
Vlc-Adkins
Vlc-Makosh

SECTION M Monday and Saturday 1;30 - 3:30

Mr. Wyner MH 4
Mozart Piano Quartet in E-flat Major
Vln-Ito
Vla-Sihler
Vlc-Gaenslen
Pno-Lev

SECTION N Monday 7:30 - 9:30 P.M.

Mr. Smith Hall MusicRm
Stravinsky Octet
Fl-Smith
Cl-Orbach
Bsn-Mouser FOR PERF. AUG. 14
Bsn-Wangler
Trp-Sipe
Trp-Neal
Trb-Acosta
Trb-Hestand

SECTION O Friday and Saturday 1:30 - 3:30

Mr. Bolter Studio F
Harbison Brass Quintet
Hrn-Rieckhoff
Trp-Dai
Trp-Smith
Trb-Etterbeek
Tba-Moen

Westbrook Quartet - All in Highwood Grey
Tuesday 10:00 - 12:00 - Haydn - Mr. Krasner
Wednesday 10:00 - 12:00 - Debussy - Ms. Hampton
Thursday 10:00 - 12:00 - Debussy - Ms. Hampton

TANGLEWOOD MUSIC CENTER
Fellowship Program

EIGHTH WEEK
Aug. 12 - 18

TANGLEWOOD ON PARADE RUNTHROUGHS

Chamber Music Concert Program order - Theatre - 3:15
Stravinsky L'Histoire
Brahms Piano Quintet
Mendelssohn Op. 13
Bartok Contrasts
Schumann Piano Quintet
Beethoven Op. 121A
Mendelssohn Octet

Tuesday 7:00 - 7:45 P.M. Mendelssohn Octet

Wednesday

8:30 - 9:30 am	Stravinsky L'Histoire
9:35 - 10:20	Brahms Piano Quintet
10:25 - 11:00	Mendelssohn Op. 13
11:05 - 11:30	Bartok Contrasts
11:35 - 12:10	Schumann Piano Quintet
12:15 - 12:35	Beethoven Op. 121A

Porch Music Dress

Concert order - Main House Porch - 6:00
Mozart
Stravinsky Octet

WEdnesday - Rehearsal Stage

8:30 - 9:30 a.m.	Stravinsky
10:00 - 11:00	Mozart

TANGLEWOOD MUSIC CENTER
VOCAL PROGRAM

Phyllis Curtin, Master Teacher of Voice
John Oliver, Department Head (JO)
Dennis Helmrich, Head Vocal Coach (DH)
Terry Decima, Vocal Coach (TD)
Margo Garrett, Vocal Coach (MG)
Alan Smith, Vocal Coach (AS)
Andrew Willis, Vocal Coach (AW)

WEEK 8 SCHEDULE/Monday, August 12 - Tuesday, August 20, 1991

Monday, August 12

Time	Event/Coaching Session	Location
10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Kibbe/FELLOWS	CMH
10 am	Adams/Sisley (TD 10 - 10:30)	Fitch
10:30	Wuco/TD Chalfant/AW	Art Music
11 am	Hill/Sisley (TD 11:30 - 12) Riedstra/Steinberg (AW 11:30 - 12) Bauer/Dahl	Fitch 102 106
11:30	Radvanovsky/Dahl	106
12	Watson/Sisley (TD 12 - 12:30) Papadolias/Steinberg (AW 12 - 12:30) Clark/Dahl	Fitch 102 106
1:30 - 3:30	Bozzuti, Clement CONDUCTING SEMINAR/Meier	Serenak
1:30	Wright/Burton (DH 1:30 - 2) Whitley/Kibbe (AS 1:30 - 2) Zhang/AW	Art Barn Fitch
2 pm	Karpoff/DH Carlisle/AS	Music 102
2:30	Langer/Burton (DH 3 - 3:30) Matravers/Kibbe (AS 3 - 3:30) Oak/Sisley:AW	Art Barn Fitch
3:30	Strnad/Burton (DH 3:30 - 4) Graf/Kibbe (AS 3:30 - 4)	Art Barn

4:30	Patzakis/Kibbe:TD Allen/AS Adelson/Steinberg	Art Fitch Music
5:30	Grayson/Dahl:AS	Fitch
7 - 10	(Fitch reserved for fortepiano rehearsal)	Fitch

Tuesday, August 13

10 am - 12:30	**PHYLLIS CURTIN MASTER CLASS** Miss Curtin/Burton/PCS	CMH
11 am	Clement/DH	Art
12	Goodson/DH	Art
1:30 - 3:30	Bozzuti - SHOSTAKOVITCH/Krasner	Studio L
	Bindig/Burton - RAVEL/Koston	Hawthorne
	Morrison, Patzakis CONDUCTING SEMINAR/Meier	Serenak
1:30 - 3	ALL PCS Beethoven 9th rehearsal - JO/Kibbe	Fitch
2:15	Sisley/Strauss FANFARES	Shed Stage
3 - 3:30	Bauer/Dahl:JO	Music
3 pm	Zhang/AW	Fitch
3:30 - 4	Clark/Dahl:JO	Music
3:45	Bruns - STRAVINSKY (Dress)	Theatre
4 pm	Sunnegardh/Steinberg:AW	Fitch
4 - 4:30	Radvanovsky/Dahl:JO	Music
4 - 5:30	**DRESS FOR AUGUST 14 RECITAL**	CMH
6:30 - 8:30 pm	**PCS GROUP** Adams, Hill, Watson, Wuco/Sisley:TD	Art
8:30 pm	**FORTEPIANO RECITAL**	Fitch

Wednesday, August 14

10 am - 12:30	**PHYLLIS CURTIN MASTER CLASS** Miss Curtin/Sisley/FELLOWS	CMH
	PCS GROUPS:	
10 - 11:30	Bauer, Clark, Radvanovsky/Dahl:JO	Fitch
10 - 12	Karpoff, Langer, Strnad, Wright/Burton:DH	Music
	Chalfant, Papadolias, Riedstra, Sunnegardh/Steinberg:MG	Art
	Carlisle, Graf, Metravers, Whitley/Kibbe:AS	106
1:30 - 3	Bindig/Burton:Koston	Hawthorne
3:15	**TOP - Fellowship Chamber Music** (Bruns - Stravinsky)	Theatre
4:15 - 5:30	**TOP - VOCAL RECITAL**	CMH

Thursday, August 15

10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Dahl/PCS	CMH
10 am	Clement/DH Oak/AW	Art Fitch
11 am	Goodson/DH Zhang/AW Grayson/AS Allen/TD	Art Fitch Music 102
12 - 1:30	FACULTY MEETING	Dining Room
1:30	Carlisle/AS Bauer/Dahl Karpoff/DH Wuco/TD Chalfant/AW	
1:30 - 3:30	Bozzuti - SHOSTAKOVITCH/Krasner	Studio L
	Bindig/Burton - RAVEL/Koston	Hawthorne
2:30	Adams/Sisley Radvanovsky/Dahl Papadolias/Steinberg Graf/Kibbe	
3:30	Hill/Sisley Clark/Dahl Riedstra/Steinberg Matravers/Kibbe	
3:45 - 5:45	Adelson - BARBER/Koston	Studio L
4:30	Watson/Sisley Strnad/Burton Sunnegardh/Steinberg Whitley/Kibbe	
5:30	Langer/Burton	Art
7 - 8 pm	REP PREP/Burton REP PREP/Sisley	Art Music
8 pm	Wright/Burton	

Friday, August 16

9:30	Grayson/AS Clement/DH Allen/TD Oak/AW	Art Fitch Music 102
10:30 - 12:30	Adelson - BARBER/Koston	Studio L
11:30 - 1	PCS RECITAL	CMH
1:30 - 3:30	PERFORMANCE DYNAMICS Janet Bookspan (Vocalists, Pianists, Instrumentalists)	CMH
4 - 6 pm	REPERTOIRE CLASS/Decima	Fitch
7:45 pm	Bruns - STRAVINSKY DRESS	Lenox Library

Saturday, August 17

10 - 11:30	DICTION/Helmrich	Fitch
11:30 - 12:30	**Marurice Abravanel, "Reminiscences"**	Fitch

(Additional coachings to be added as needed)

Time TBA	DRESS FOR AUGUST 18 RECITAL	Theatre
5 pm	Bruns - STRAVINSKY (Benefit Concert)	Lenox Library

Sunday, August 18

8:30 pm	VOCAL RECITAL	Theatre

Monday, August 19

10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Steinberg/PCS	CMH
1 - 2:30	PCS RECITAL	CMH
3:30	ALL PCS - Load buses at Miss Hall's for Tanglewood Festival Chorus rehearsal in Boston	
7 pm	ALL PCS - TFC Rehearsal - Symphony Hall, Boston	

Tuesday, August 20

10 am - 12:30	PHYLLIS CURTIN MASTER CLASS Miss Curtin/Kibbe/FELLOWS	CMH
12:30 - 1:30	JO/All pianists	CMH
2 - 3:30	PCS RECITAL	CMH
4 - 6 pm	PIANO SEMINAR/Garrett	Fitch

TANGLEWOOD MUSIC CENTER
Fellowship Program

NINTH WEEK
August 19, 1991 -

MONDAY 19	TUESDAY 20	WEDNESDAY 21	FRIDAY 19	SATURDAY 20	SUNDAY
10:00 - 12:30 TMCO H-IV Mr. Janowski & Cond.Fellows Theatre	10:00 - 12:30 TMCO H-VI Mr. Janowski & Cond.Fellows Theatre	B	7:55 AM TOP Chamber Concert breaks for intermission	8:45½ Shoko's bird replaces trees on Tanglewood logo	1:05 AM Management offices get tour of relettered studios
12:30 Whine & Dine GeneralDiscussion Mr. Fleisher, Mr. Kalish, Mr. Ortner, et al Lawn near Cafeteria		O N V O	3:88 Bigfoot identi- fied - it's John Oliver! 4:28 Bicycle helmet Demonstration Beth Longo 12 M Scheduling Office discusses 8-day week	11:02 Margie gives seminar on anatomy of Fitch sound system AUDITIONS Mr. Kalish & Mr. Helmrich hear more groups to perform on their concerts (No trading please)	Master classes Fitch-Alcalay MusRm-Alcalay ArtRm-Alcalay 11:49 PM TMCO - required Mr. Knussen repeats Yarnell to record pistols and machine gun Flak jackets will be issued
2:00 - 3:30 Waltz Demonstr- ation Workshop All TMCO members Theatre		Y A	Gospel Songs Matthew-Sonneborn Mark-Hetzler Luke-gone to an audition John-Rieckhoff	2:45 AM FCM I & IV will trade times with FCM II & III, and vice versa (or is it the other way around?)	REQUIRED LECTURE The Art of Writing Program Notes Jody Rockmaker 4:32 AM Popular Artist Series Yo-Yo Ma and his Electric Cello
3:45 - 6:15 TMCO H-V Mr. Janowski & Cond.Fellows Theatre		G E	5:22 Seatings posted for Waltz Demonstration 5:46 AM Runthroughs for all chamber concerts now (2 minutes per piece maximum) 5:48 Runthroughs over	6:34 Clarinetists demonstrate for more work 3:11 AM Lecture-Demonstrat- ion "Speak Rudely" Ms. Bryn-Julson	11:59 PM TOP Chamber Concert ends just in time for...
8:00 - 10:00 Orchestral Audition Class Mr. Silverstein Fitch	8:30 TMCO Concert H Mr. Janowski & Cond.Fellows Theatre				June 28,1992 Opening Exercises Theatre

TANGLEWOOD MUSIC CENTER
Fellowship PProgram
Conducting

NINTH WEEK
Aug. 12 - 21

MONDAY 19	TUESDAY 20
10:00 - 12:30 TMCO H-IV Mr. Janowski & Cond.Fellows Theatre	10:00 - 12:30 TMCO H-VI Mr. Janowski & Cond.Fellows Theatre
12:30 Whine & Dine General Discussion Mr. Fleisher, Mr. Kalish, Mr. Ortner et al Lawn near Cafeteria	
1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak
	3:45 - 5:45 Solfege Mr. Voisin Highwood Rust
3:45 - 6:15 TMCO H-V Mr. Janowski & Cond.Fellows Theatre	
	8:30 TMCO Concert H Mr. Janowski & Cond.Fellows Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

NINTH WEEK
Aug. 19-21

MONDAY 19	TUESDAY 20	
12:30 Whine & Dine General Discussion Mr. Fleisher, Mr. Kalish, Mr. Ortner et al Lawn near Cafeteria	1:30 - 3:30 Seminar Mr. Knussen Hawthorne	
	8:30 TMCO Concert H Mr. Janowski & Cond.Fellows Theatre	

Tanglewood Music Center

P R O G R A M

OPENING EXERCISES

Sunday, June 30, 1991 at 6:00 P.M.
Theatre Concert Hall Tanglewood

Welcome — Daniel R. Gustin, Manager, Tanglewood

Greetings — Kenneth Haas, Managing Director, Boston Symphony Orchestra

Phyllis Curtin, Dean, School for the Arts, Boston University

Duo for flute and piano (1971) — Aaron Copland

Flowing
Poetic, somewhat mournful
Lively, with bounce

Fenwick Smith, flute
Gilbert Kalish, piano

Remarks — Leon Fleisher, Artistic Director, Tanglewood Music Center

Seiji Ozawa, Music Director, Boston Symphony Orchestra

Alleluia — Randall Thompson

Members of the 1991 Tanglewood Music Center
John Oliver, conductor

Refreshments in the Formal Gardens

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Serge Koussevitzky
Opening Exercises, 1941

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June 1991

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($75,000 - $500,000)

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Jack and Jane Fitzpatrick	Conductor's Greenroom
Charles E. Culpeper Foundation	Library
Mr. and Mrs. H. Eugene Jones	Soloist's Greenroom
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Tanglewood Music Center

P R O G R A M

FIRST CHAMBER MUSIC CONCERT

Sunday, July 7, 1991 at 10:00 A.M.
Theatre Concert Hall

Prepared by Yehudi Wyner, Eugene Lehner, Joel Smirnoff
Frank Epstein and Arnold Steinhardt

Beethoven — Octet, Op. 103
- Allegro
- Andante
- Menuetto
- Finale: Presto

Gustav Highstein, oboe
Jennifer Weeks, oboe
Jerome Simas, clarinet
Scott Andrews, clarinet
Daniel Burdick, bassoon
Steve Wangler, bassoon
Kristin Jurkscheit, horn
Beth Beeson, horn

Bartok — Duos from 44 Duos for Two Violins
18. Hungarian March
14. Cushion Dance
16. Burlesque
22. Mosquito
21. New Year's Greeting
43. Pizzicato
28. Sorrow
41. Scherzo
19. Fairy Tale
44. Transylvanian Dance

Lisa K. Ferguson and Robert J. Chiu, violins

Stravinsky — Three Pieces for String Quartet (1914)
- Dance
- Eccentric
- Canticle

Deborah Widdup, violin
Natalie Leggett, violin
Anke Hendrichs, viola
Melissa Barnard, cello

BALDWIN PIANO

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Frederick Lesemann Two Pieces for Four Trombones, Percussion, and String Bass
Slow-Fast
Very slow

Darren Acosta, Jon Etterbeek, Mark Hetzler, Randall Hestand, trombones
Brian Jones, Peter Wilms, Gregory White, Brent Kuszyk, percussion
Jonathan Imsande, bass
Alexander Platt, conductor

The Two Pieces for Four Trombones, Percussion, and String Bass incorporate folk jazz elements into the structure of formal art music. The first piece, which is a rondo with a slow introduction, uses elements of Afro-Cuban music. The second is a set of free variations on a folk blues melody. The theme itself is never stated, but it appears, fragmented and disguised, throughout the movement. In addition to the trombones and string bass, the two pieces are scored for a wide variety of percussion instruments, including conga and bongo drums, and a dance drum set.

Haydn Quartet in D Major for Strings, Op. 76, no. 5
Allegretto
Largo: Cantabile e mesto
Menuetto: Allegro
Finale: Presto

Leah Roseman, violin
Sarah Roth, violin
Kathleen Sihler, viola
Andrea Markosh, cello

Tanglewood Music Center

P R O G R A M

FIRST SONATA RECITAL

Sunday, July 7, 1991 at 8:30 P.M.
Theatre Concert Hall

Prepared by Arnold Steinhardt, Joel Smirnoff, Andrew Jennings, and Julius Levine

Mozart — Sonata in A Major, K. 526
- Molto Allegro
- Andante
- Presto

Judith Chamberland, violin
Eugene Alcalay, piano

Prokofiev — Sonata No. 1, Op. 80
- Andante assai
- Allegro brusco
- Andante
- Allegrissimo: Andante assai, come prima

Ariadne Daskalakis, violin
Tomer Lev, piano

Intermission

Corigliano — Sonata for Violin and Piano
- Allegro
- Andantino
- Lento (quasi recitativo)
- Allegro

Wendy Putnam, violin
Francine Kay, piano

Brahms — Sonata in A Major, Op. 100
- Allegro amabile
- Andante tranquillo; Vivace
- Allegretto grazioso

Brynn Albanese, violin
Marc Ryser, piano

BALDWIN PIANO

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Tanglewood Music Center

P R O G R A M

SECOND SONATA RECITAL

Monday, July 8, 1991 at 4:00 P.M.
Chamber Music Hall

Prepared by Joel Krosnick, Eugene Lehner, and Arnold Steinhardt

Debussy — Sonata

Allegro vivo
Intermède: Fantasque et léger
Finale: Très animé

Judith Chamberland, violin
Eugene Alcalay, piano

Bartok — Sonata No. 2

Molto moderato
Allegretto
(played without pause)

Ariadne Daskalakis, violina
Tomer Lev, piano

Franck — Sonata

Allegretto ben moderato
Allegro
Recitativo - Fantasia
Allegretto poco mosso

Wendy Putnam, violin
Francine Kay, piano

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Tanglewood Music Center

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head,
Dennis Helmrich, Head Vocal Coach

FIRST RECITAL
Monday, July 8, 1991 at 8;30 P.M.
Chamber Music Hall

Three poems of Fiona MacLeod — Charles T. Griffes
- The lament of Ian the Proud
- Thy dark eyes to mine
- The dark rose of the night

Margaret Morrison, soprano
Alan Smith, piano

Le vieux coffret (Rémy de Gourmont) — André Caplet
- Songe
- Berceuse
- In una selva oscura
- Forêt

Kenneth Goodson, baritone
Terry Decima, piano

Seven sonnets of Michelangelo — Benjamin Britten
- Sonetto XVI
- Sonetto XXXI
- Sonetto XXX
- Sonetto LV
- Sonetto XXXVIII
- Sonetto XXXII
- Sonetto XXIV

Richard Clement, tenor
Shiela Kibbe, piano

Intermission

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Seven songs on poems of Goethe — Hugo Wolf

Die Spröde
Die Bekehrte
Blumengruss
Gleich und gleich
Anakreons Grab
Als ich auf dem Euphrat schiffte
Frühling übers Jahr

Deanna Grayson, soprano
Nathalie Steinberg, piano

Five songs — Ferruccio Busoni

Wer hat das erste Lied erdacht? (Victor Bluthgen)
An Babylons Wassern (Byron, trans. Busoni)
Zigeunerlied (Goethe)
Lied des Unmuts (Goethe)
Lied des Mephistopheles (Goethe)

Martin Bruns, baritone
Todd Sisley, piano

Terry Decima and Alan Smith are members of the TMC Vocal faculty.

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

The singers in this recital are students in the Master Classes of Phyllis Curtin, Tanglewood Music Center Artist-in-Residence for Vocal Music.

Baldwin Piano

Three poems of Fiona MacLeod, by Charles T. Griffes

The Lament of Ian the Proud

What is this crying that I hear in the wind?
Is it the old sorrow and the old grief?
Or is it a new thing coming, a whirling leaf
About the gray hair of me who am weary and blind?

I know not what it is, but on the moor above the shore
There is a stone which the purple nets of heather bind
And theron is writ: She will return no more.

O blown, whirling leaf, and the old grief,
And wind crying to me who am old and blind?

Thy Dark Eyes to Mine

Thy dark eyes to mine, Eilidh,
Lamps of desire!
O how my soul leaps, leaps to
their fire!

Sure, now, if I in heaven
Dreaming in bliss,
Heard but a whisper,
But a lost echo even of one such kiss,
All of the soul of me would leap afar,

If that called me to thee,
Aye, I would leap afar,
A falling star.

The Rose of the Night

The dark rose of thy mouth
Draw nigher, draw nigher!
Thy breath is the wind of the
south,
A wind of fire!
The wind and the rose and darkness
O Rose of my Desire!

Deep silence of the night
Husht like a breathless lyre,
Save the sea's thunderous might,
Dim, menacing, dire:
Silence and wind and sea,
They are thee,
O Rose of my Desire!

As a wind eddying flame
Leaping higher and higher
Thy soul, thy secret name,
Leaps thro' Death's blazing pyre!
Kiss me,
Imnperishable Fire,
Dark Rose,
O Rose of my Desire!

Le Vieux Coffret, by André Caplet

Dream

I want to carry you away to a new world
Among other houses and other landscapes
And there, kissing your hands, contemplating your face,
Teach you a love which is delicious and new.

A love with silence, art, and profound peace
Our life would be slow and full of thought,
Then, by chance, our hands would for a moment draw near
Would yield our hearts to deeply-felt caresses.

And the days would pass, as beautiful as dreams,
In the half-brightness of an autumn evening,
And we would say, very softly, because happiness astonishes,
The days of love are sweet when life is a dream.

Lullaby

Come to me when you sing, love, I have the secrets
That you read from the reflections of my eyes.
Come, encircle my neck with your arms, come very near
And your heart will hear the silent words.

Come to me when you dream, love, I have the words
Compared to which the murmur alone is gentle.
They will force you to forget the doubt, they will lay it to waste,
And nevertheless their music enchants the pain.

Come to me when you laugh, love, I have the very long gazes
That will lift the dread in the depths of the soul.
Come, they will pierce completely through your heart
And you will feel born in you another woman.

Come to me when you cry, love, I have the caresses
That catch the bitter sobs on the edges of your lips
And make your bitterness a joyfulness:
Love, come drink a new soul from my lips.

In an Obscure Forest

The light is purer and the flowers are more gentle,
The wind that passes brings distant roses,
The pavement under our feet becomes moss,
We breath the odor of the grasses and the fountains.

The spring season envelops us with its smile.
Between us the rustling of a curtain of greenery
Trembles and sheens, protects us and sighs,
While our soul exalts itself and reassures itself.

Oh life! Make this light curtain of greenness
Become a forest impenetrable to men,
Where our hearts, locked-up in its obscure freshness,
Would be forgotten of the world without more thought of the world!

Forest

Oh forest, you that have seen lovers pass
Along your footpaths, under your deep foliage,
Confidante of games, of cries, and of oaths,
Witness to whom souls confess their passions.

Oh forest, do you remember those that came
One summer day to tread your mosses and grasses,
Because they had discovered there ingenuous kisses
The color of leaves, the color of bark, the color of dreams.

Oh forest, you did well in allowing desire to
Blossom, passionate flower, in the bosom of your greenness.
The shadow became cooler: A Shiver of pleasure
Enchanted the two hearts and all of nature.

Oh forest, do you remember those that came
One summer day to tread your lonely grasses
And to contemplate, abstractly, your simple trees
And the pale ocean of your green ferns.

Seven Sonnets of Michelangelo, by Benjamin Britten

Sonnet XVI

Just as there is in pen and ink
A high, low and middle style.
There are also rich and poor images
According to our talent and skills.
So, my dear sir, in your breast
There may be as much humility as pride:

But I only draw forth what is in me
And what shows outside on my face.

He who sows sighs, tears, and pains,
(Heaven's moisture on earth, simple and pure,
Works in different ways for different seeds),
Gathers and reaps sadness and sorrow:
He who looks on beauty with such great grief,
Gathers and reaps doubtful hopes and bitter distress.
My dear sir.

Sonnet XXXI

Why should I go on venting my intense desire
With distress and sad words,
If heaven which dresses the soul with grief,
Neither sooner nor later relieves our pain?
Why should my heart long to die,
If others must die also?
So let my eyes feel less pain in their final hours;
All my pain being greater than all of my joy.
But, if I can't avoid these blows,
And, indeed, go to meet them, since it is fated,
Who comes between my pleasure and my pain?
If I must find happiness by being captured and held,
Is it any wonder that, naked and alone,
I remain a prisoner of a cavalier in arms.

Sonnet XXX

I see o sweet light with your eyes,
Which with my blind ones I cannot;
I carry a weight with your feet on my back,
Which with my lames ones I cannot;
I fly with your featherless wings;
With your spirit I constantly move toward heaven;
At your will I turn pale or blush;
Am cold in the sun, hot in the cold mist.
Your wishes are my sole desire,
My thought are born in your heart,
Your breath forms my words.
I am like the moon all alone;
Which our eyes fail to see in Heaven,
Except for the part which the sun illumines.

Sonnet LV

You know that I know, my sir, that you know
That I have come to be nearer to you and enjoy you more;
And you know that I know that you know that I am the same.
So why do I hesitate greeting you?
If the hope that you give me is true,
And if the desires I have are true,
Then let the wall between us crumble;
Forhidden woes have double force.
If I only love in you, my dear sir,
That which you love the most, don't be angry;
For one spirit is enamoured of another.
That which in your beautiful face I have desired and learned,
Is poorly understood by humankind.
He who wishes to see it, must first die.

Sonnet XXXVIII

Give back to my eyes, you fountains and rivers,
The waves of the strong currents that are not yours,
Which raise and swell with more energy,
Than is your natural way.
And you, dense air, which obscures heaven's light,
From my sad eyes because you are so full of my sighs,
Give them back to my weary heart
And lighten your dark face to my sight.
Give back to the earth the traces of my footsteps
So that the crushed grass may grow again;
And echo, ever deaf to my laments, return the sounds;
Blessed pupils, return the glances to my eyes;
So that I may love another beauty at another time,
Since you are not pleased with me.

Sonnet XXXII

If there is pure love and heavenly compassion,
If a fortune between two lovers is equal,
If a bitter fate is shared by one another,
If one spirit and one will governs two hearts,
If one soul is made eternal in two bodies,
Both rising to heaven with the same wings;
If love's gilded arrow can with one blow
Pierce and inflame the depths of two hearts;
If in loving one another above one's self
With one delight and one pleasure so rewarding
That both strive towards the same end:
If thousands and thousands are not worth a hundredth part
Of such a bond of love, of such faith;
Can anger alone break and dissolve it?

Sonnet XXIV

Well born spirit, in whom we look and reflect
In your beloved and honest limbs
Which show what nature and heaven can achieve among us,
Excelling any other work of beauty:
Graceful spirit, in whom one hopes and believes
Within; like what shows on the outside,
Love, pity, mercy; that are so rare are there
which no beauty ever had with faithfulness,
Love seizes me,and beauty binds me;
And with their sweet glances, pity and and mercy
Appear to give my heart firm hope.
What rule or government of the world
What cruelty now or later,
Could not allow death to release such a beautiful face.

Seven songs on poems of Goethe, by Hugo Wolf

Die Spröde

On a pure spring morning went a
shepherdess singing
Young and beautiful and without
sorrow
through the fields ringing
so la-la- le ral-lata...

Thyrsis offered her three lambs
for two kisses
Roguish looks were exchanged for
awhile

Then she sang and laughed away
So la la le ral-la-la!

And another offered her ribbons
and a third his heart
she urged them on with heart and
ribbon
as she did with the lambs in jest.
nur la-la le ral-la-la!

Die Bekehrte

In the sunset gleam
quietly I walked the path,
Damon sat playing his flute
Making the cliffs resound
so la la!

And he drew me down to him
Kissed me so gently, so sweetly.

And I said "Play again"
And the good lad played
so la la!

My peace is now lost
my joy is flown
and in my ears I hear
still only that old
so la la le ralla!

Blumengruss

May the bouquet I have plucked
greet you many thousands of times!
I have been often - ah, at least a thousand times and pressed it
to my heart
something like a hundred thousand.

Gleich und Gleich

A little flower bell sprouted forth early in lovely blossom
there came a bee and nibbled enjoyingly
they must have been made for each other.

Anakreons Grab

Here, where the rose blooms, where vine round laurel twines,
Where the turtle dove calls, where the cricket doth delight,
What grave is here, that it with life
all gods should plant and ornament with beauty?
Spring, summer, autumn that happy poet has enjoyed
from winter, at last, has this mound protected him.

Als ich auf dem Euphrat schiffte

When I was navigating the Euphrat
the gold ring that I recently
received from you
slipped off my finger

Thus I dreamed the morning sun
flashed in my eyes through the trees
say poets - say prophets
What signifies this dream?

Frühling übers Jahr

Already the flower-bed
breaks loose to the sky,
tiny bells waver
white as snow;

saffron sends forth
a vehement glow;
an emeraldine budding,
a budding blood red,
primroses parading
so impudent
the wily violet
hidden with care;
and as for all else
that is astir
no more...Spring
is alive, and at work.

But what in the garden
most richly blooms
that is my loved one's
feelings so dear.
Here burn her glances
for me without cease,
stirring to song,
enlivening speech;
an ever-open
blossoming heart,
in grave matters kindly,
innocent in jest
Though summer brings,
rose and lily
vainly shall summer
compete with my love.

Five songs, by Ferruccio Busoni

Who thought out the first song?

Who thought out the first song
That ever resounded in the air?
Spring once found it in a warm night
His heart filled with bliss.

Early, he sang it to the lilac tree
And beat the time to it:
O time of May, O dream of love,
What is as sweet as you !

Then came mosquito and beetle
Forest birds beyond counting,
They practised the tune
Surely a thousand times.

They carried it through the skies
And through the forest's calm
O bliss of May, O dream of love,
What is as sweet as you?

To me the nightingale sang it by the brook
And made me feel blissful pain,
Now, the song follows me everywhere
Through the air and the snow of blossoms

I break the branch from the lilac tree
And I sing relentlessly:
O time of May, O dream of love
What is as sweet as you!

By the waters of Babylon

(Busoni's translation of one of two Jewish poems by Lord Byron, based on the Biblical facts)

By the waters of Babylon we wept
And thought of the day in pain
When Salem's temple was lost
To bloodthirsty enemies.
And you, who once were united in God,
Were dispersed all over the world.

Mournfully, we looked to the stream
That flowed so free under the shimmer of its waves.
They demanded the song. But never
They shall be granted this triumph.
Let the hand dry out forever.
That tunes the harp for the enemy.

The holy one hangs on the willow-tree,
O Salem, she ought to be free,
And the day that made you the enemy's prey,
Left me only this one sign.
Thus, their song shall never be accompanied
By her sweet sound, O no!

Gipsy Song

In misty drizzle, in deep snow
In the wild forest, in a winter's night
I heard the hungry howling of wolves,
I heard the shrieking of the owl.
Willi Wow wow wow!
Willi who who who!
Wito Whoo!
I shot a cat once at the fence.
Anne, the witch's, her dear black cat.
By night seven werewolves came to me,
Seven, seven she-wolves from the village.
Willi wow wow wow!
Willi who who who!
Wito whoo!

I knew them all, I knew them well.
Annie, Ursie, Cath,
Lizzie, Barby, Eva, Beth
They were howling at me in a circle.
Willi wow wow wow!
Willi who who who!
Wito whoo!

Loudly I called them by their names:
What would you, Annie? What would you, Beth? Ursie, Barby, Lizzie?
They jerked, they shook,
And howling, they made away.
Willi wow wow wow!
Willi who who who!
Wito Whoo!

Song of Displeasure

One won't find any poet
Who does not think himself the best,
Nor a fiddler, who'd not rather
Play his own melodies.

Nor could I blame them;
For in honouring others,
We have to lower ourselves;
Do we have a life, when others live?

And that's precisely how I found it
In certain ante-chambers,
Where no one could distinguish
Mouse droppings from coriander.

The has-beens tried to hate
Such vigorous new brooms,
Who in turn allowed no value
To who formerly were brooms.

And where peoples separate themselves
In mutually held contempt.
Neither side will admit
That they strive for the same thing.

And this vulgar self-esteem
Has been most condemned by those
Who can accept the least
When others have success.

Mephistopheles' Song

Once there was a king,
Who had a great flea
Whom he loved not just a little:
As if he were his own son.
He called to him his tailor,
The tailor thus came running:
"Here, measure clothes for this
nobleman
And fit him pants."

In velvet and in silk
He was now attired,
He had ribbons on his dress
And wore a cross there too,
Soon he was minister
And had a mighty star.
Now, his brothers and his sisters
Also became grand at court.

And the lords and ladies at the court
Were tormented very sore,
The Queen and her maid
Were bitten and were gnawed.
But they could not nip them
Nor scratch and make them go. -
Yet, we nip and choke them
As soon as any bite!

Tanglewood Music Center

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

PHYLLIS CURTIN SEMINAR
First Recital
Tuesday, July 9, 1991 at 1:30 P.M.
Chamber Music Hall

Chansons de Bilitis — Claude Debussy
- La flûte de Pan
- La chevelure
- Le tombeau des naïades

Gaye Matravers, mezzo soprano
Keith Burton, piano

Sechs Lieder von Gellert, Opus 48 — Ludwig van Beethoven
- Bitten
- Die Liebe des Nächsten
- Vom Tode
- Die Ehre Gottes aus der Natur
- Gottes Macht und Vorsehung
- Busslied

Erik Chalfant, baritone
Keith Burton, piano

La courte paille (Carême) — Francis Poulenc
- Le sommeil
- Quelle aventure!
- La reine de coeur
- Ba, be, bi, bo, bu
- Les anges musiciens
- Le caraton
- Lune d'avril

Judith Hill, soprano
Laura Dahl, piano

Quattro liriche di Antonio Machado — Luigi Dallapiccola
- La primavera ha venido
- Ayer soñé que veía
- Señor, ya me arrancaste
- La primavera ha venido

Gayla Renee Bauer, soperano
Nathalie Steinberg, piano

Quatrains — Jean Papineau-Couture
- Pénitente
- La digitale
- La joueuse
- Vol d'oiseau dans la matinée
- Espace
- Partie liée
- Discrétion

Maria Riedstra, soprano
Shiela Kibbe, piano

La regata veneziana — Gioacchino Rossini
- Anzoleta avanti la regata
- Anzoleta co passo la regata
- Anzoleta dopo la regata

Sandra Radvanovsky, soprano
Margo Garrett, piano

BALDWIN PIANO

CHANSONS DE BILITIS (1897-1898) Claude Debussy
poetry: Pierre Louÿs

SONGS OF BILITIS

La Flûte de Pan/The Flute of Pan

For the day of Hyacinthus, he has given me a syrinx made of well-cut reeds, joined with white wax which is sweet to my lips like honey. He teaches me to play, seated on his lap; but I am trembling a little. He plays it after me, so softly that I barely hear it. We have nothing to say to each other, and turn by turn our mouths join upon the flute. It is late; here is the song of the green frogs that begins with the night. My mother will never believe that I have stayed so long to search for my lost belt.

La Chevelure/The Tresses

He said to me: "This night, I have dreamed. I had your hair around my neck. I had your locks like a black collar around my nape and on my chest. I caressed them, and they were mine; and we were joined forever thus, by the same hair, mouth upon mouth, just as two laurels often have only one root. And little by little, it seemed to me, so intermingled were our limbs, that I became you or that you entered into me like my dream." When he finished, he gently put his hands on my shoulders, and he looked at me with a glance so tender, that I lowered my eyes with a shiver.

Le Tombeau des Naïades/The Tomb of the Naiads

Along the frost-covered wood, I walked; my hair in front of my mouth blossomed with little icicles and my sandals were heavy with packed muddy snow. He said to me: "What are you seeking?" - "I am following the track of the satyr. His little cloven hoofprints alternate like some holes in a white mantle." He said to me: "The satyrs are dead. The satyrs and the nymphs, too. For thirty years there has not been a winter so terrible. The tracks that you see are those of a he-goat. But let us stay here, where their tomb is." And with the head of his hoe he broke the ice of the spring where the Naiads once laughed. He took some large cold pieces, and raising them toward the pale sky, he looked through them.

Sechs Lieder von Gellert, Op. 48 L. van Beethoven

I. Bitten - Prayer

God, your goodness extends so far, so far as the clouds travel; you crown us with compassion and hasten to stand by us. Lord, my fortress, my rock, my treasure, hear my supplication, take heed of my word, because I want to pray to you!

II. Die Liebe des Nachsten - Love of the Fellow Man

If someone says, "I love God" and yet hates his brother, he makes a mockery of God's truth and demolishes it completely. God is love and wants me to love my fellow man as myself.

III. Vom Tode - From Death

My lifetime slips by, hourly I hasten to the grave, and what is this, that I, perhaps, still have to live? Think, O man, on your death! Delay not, for this alone is important.

IV. Die Ehre Gottes aus der Natur - The Glory of God in Nature

The heavens praise the glory of the Eternal, they carry forth the sound of his name. The orbit praises him, the sea praises him--hear, O man, his holy word! Who bears the heaven's innumerable stars? Who leads the sun from her tent? The sun comes and shines and laughs from a distance, and goes her way like a hero.

V. Gottes Macht und Vorsehung - God's Might and Providence

God is my song! He is the God of strength. Exalted is his name and great are his works, and all heaven is his domain.

VI. Busslied

Against you alone, against you have I sinned, and often done evil before you. You see the guilt that announces the curse to me; you see also, God, my lamentation. My supplication, my sighing is not hidden from you, and my tears are before you. Ah God, my God, how long must I be burdened? How long until you remove this heaviness from me? Lord, treat me not according to my sins, repay me not according to my guilt. I long for you; let me see your face, O God of long-suffering and patience.

May it be your will to fill me with your grace, God, Father of compassion! Gladden me for your name's sake, you are a god who willingly gladdens. Let me again joyously travel your road and teach me to do your holy law daily by your goodwill; you are my God, I am your servant. Lord, my shelter, hasten to stand by me and lead me on a level path. The Lord hears my cry, he responds to my supplication, and takes my soul to himself.

La Courte Paille Francis Poulenc
poetry of Maurice Carême

The Short Straw

I. Sleep
Sleep is on a journey,
My God, where has he gone?
I have rocked my little one well
But he cries in his bed,
He's been crying since noon.
Where has sleep put
His sand and his gentle dreams?
I have rocked my little one well
But he tosses all bathed in perspiration
He sobs in his bed.
Ah, return, return sleep,
On your beautiful racehorse!
In the dark sky, the Great Bear
has buried the sun
And rallied her bees.
If the baby doesn't sleep well,
He will not say hello,
He'll say nothing tomorrow
To his fingers, to the milk, to the bread
That welcome him in the morning.

II. What adventure
A flea, in his vehicle,
Was pulling a little elephant
They were gazing at the shopfronts
Where the diamonds were sparkling.
My God! My God! What adventure!
Who is going to believe or understand me?
The little elephant, with an absent air,
Was sucking on a jar of jam.
But the flea didn't notice,
She kept pulling with a smile.
My God! My God! If this goes on
I am going to believe myself insane!
Suddenly, along a fence,
The flea disappeared in the wind
And I saw the young elephant
Make off - breaking through the walls.
My God! My God! The thing is true,
But how shall I tell Mummy?
My God! My God! The thing is true,
But how shall I tell Mummy?

III. The queen of hearts
Gently leaning on her elbows,
In the windowpane of the moon,
The queen greets you
With a flower of the almond-tree.
This is the queen of hearts.
She is able, if it pleases her
To lead you secretly towards strange dwellings
Where there are no more doorways
Nor rooms nor towers.
And where the young dead come to speak of love
The queen greets you;.
Hurry to follow her
Into her castle of hoarfrost
With the lovely windows of the moon.

IV. Ba, Be, Bi, Bo, Bu
Ba, Be, Bi, Bo, Bu, Bé
The cat has put on his boots,
He goes from door to door
Playing, dancing, dancing, singing.
Pou, chou, genou, hibou.
"You must learn to read, to count, to write,"
They cry at him from all sides.
But rikketikketau,
The cat bursts out laughing
As he goes back to the castle:
He is the Puss in Boots!

V. The angel musicians
On the threads of the rain,
The Thursday angels play all day
On the harp.
And beneath their fingers,
Mozart tinkles deliciously,
In drops of blue joy.
For it is always Mozart
That is repeated without end
By the angel musicians
Who, all day on Thursday,
Sing with their harps
The sweetness of the rain.

VI. The baby carafe
"Why," complained the carafe,
"Should I not have a baby carafe?
At the zoo, Madame Giraffe,
Has she not a baby giraffe?"
A sorcerer who happened to be passing by
Astride a phonograph,
Recorded the lovely soprano voice of the carafe
and let Merlin hear it.
"Very good, " he said, "very good "
He clapped his hands three times.
And the lady of the house
Still asks herself why
She found, that very morning
A pretty little baby carafe
Nestling all close against the carafe
Just as in the zoo, the baby giraffe
Rests his fragile, long neck
On the pale flank of the giraffe.

VII. April Moon
Moon, beautiful moon, April moon,
Allow me to see in my sleep
The peach tree with the heart of saffron,
The fish who laughs at the sleet,
The bird, who, distant as a hunting horn,
Gently awakens the dead
And above all, above all
The land where there is joy,
Where there is light,
Where sunny with primroses,
All the guns have been destroyed.
Moon, beautiful moon, April moon, moon.

Quattro Liriche di Antonio Machado — Luigi Dallapiccola

Four Lyrics of Antonio Machado

I. The spring has come.
White alleluias of the flowering bushes.

II. Last night I dreamed that I saw God and
that God spoke;
and I dreamed that God listened to me...
Later I dreamed that I had dreamed.

III. Lord, already You have snatched away from me
that which I most desired.
Listen again, my God, to my heart shout.
Your will I would do, Lord, contrary to mine.
Already we are alone my heart and the sea.

IV. The spring has come.
No one knows how it was.

Maria Riedstra

QUATRAINS - JEAN PAPINEAU-COUTURE
poetry - Francis Jammes

PÉNITENTE

L'automne est comme un coup de lance
répandu-
La saison où la terre expose ses blessures
Sous les déchirements de sa robe de bure
Afin de retrouver le ciel qu'elle a perdu.

PENITENT

Autumn is like the widespread stroke of a
lance -
The season in which the earth exposes her wounds
from under the tears of her dress of sackcloth,
in order to find again the sky which she lost.

LA DIGITALE

Fleur cordiale, ta robe rose
N'a pas son calice formé
Que déjà moins encore éclose
L'enfant se meurt d'avoir aimé.

THE DIGITALIS or FOX-GLOVE FLOWER

Fox-glove, your pink dress has not
yet formed its calyx -
that already, the child who is still less
mature, dies of having loved.

LA JOUEUSE

Comme un chèvrefeuille qui s'élance
Au dessus du mur et que balance
Le vent - Ô belle comme le jour
Sans te poser à terre tu cours.

THE FEMALE MUSE

Like a honeysuckle which sprouts
above a wall and sways in the wind-
O beautiful like the day -
Without landing on the ground, you run.

VOL D'OISEAU DANS LA MATINÉE

La courbe que trace en l'air -
La navette du pivert
D'arbre en arbre semble tendre
Des guirlandes d'azur tendre.

FLIGHT OF THE BIRD IN THE MORNING

The curve, which traces in the air
the shuttle of the woodpecker
from tree to tree, seems to stretch
garlands of tender azur.

ESPACE

Un ciel de soie
Azure l'eau
Un chien aboie
Sur le côteau.

SPACE

A sky of silk
azure water
A dog barks
on the slope.

PARTIE LIÉE

Si les coeurs de dix-sept ans
Leurs amours et leurs ramages
N'existaient plus le printemps
Ne vivrait pas davantage.

IN LEAGUE WITH

If the loves and warblings of the
seventeen year old hearts did not exist
Then the spring would not live anymore.

DISCRÉTION

Je veux que si je dis ces simples mots
la rose
Sans que j'ajoute rien au nom de cette fleur

Vous la ressentiez toute ainsi qu'une âme
éclose
Nous livre ses vertus par sa seule pudeur.

DISCRETION

I want that if I say these simple words
the rose
Without adding anything to the name of this
flower
You would feel everything again as well as a
blossoming soul.
This flower surrenders its virtus to us by its
modesty alone.

La Regata Veneziana — Gioacchino Rossini (1792-1868)

I Anzoleta Before the Race

There on the platform, he waves the flag. He looks, yes he looks at the people next to him to see his position. Are you going to reclaim the prize in this evening? Or will you show yourself better than all the other men? In the boat, Momolo, do not hesitate. Go, row with speed, the gondola, so that the first prize you can take. Go there, go there, think of your Anzoleta who is standing watching you with nervousness. In the boat, Momolo, do not hesitate. Run, run, run to win.

II Anzoleta During the Race

Here I am, here I am, do you see me? Poor things, how they're bent over the oars. How the wind turns them this way and that, but the current is in their favor. And my Momolo, where is he? Oh, I see him, he's in second place. Ah, what craziness overcomes me. Oh, how a feeling of tremor is in my heart. What madness. Oh, my heart is full of tremors. Go with courage, row, row with courage so that you can be the first to the finish line; and if you row as much as you can, everyboby else in the race will be left behind. Dear, how he glides (on the water). He passes all the others, everyone, all of them. Half a boat now he is ahead. Oh, I understand, he saw me.

III Anzoleta After the Race

Take a kiss, take a kiss, and yet another one, dear Momolo. My hearts' dear Momolo, come here and take a rest. Now it is time to comfort you. Take a kiss, take a kiss, and yet another one still. Oh, I saw when you passed that you saw me on the balcony. And I thought, breathing heavily, that you would take the beautiful prize (the flag); how red its color. Everywhere, all of Venice, it is calling you the victor. Blessed one, take a kiss. No one was your equal in rowing. Among the shipmen, among the ferrymen, no one is as good as you in rowing. Take a kiss, blessed one, and yet another. No one is your equal in rowing.

Tanglewood Music Center

THIRD SONATA RECITAL

Tuesday, July 9, 1991 at 8:30 P.M.
Theatre Concert Hall

Prepared by Gilbert Kalish, Louis Krasner, and Louis Krasner

Ives — Sonata No. 3

Adagio
Allegro
Adagio (Cantabile)

Gabrielle Shek, violin
Reiko Uchida, piano

Beethoven — Sonata for Violin and Piano No. 10, Op. 96

Allegro moderato
Adagio espressivo
Scherzo: Allegro
Poco allegretto

Aet Ratassepp, violin
Catherine Weill-Laor, piano

Bartok — Sonata No. 1

Allegro appassionato
Adagio
Allegro

Florence Altenburger, violin
Joel Fan, piano

BALDWIN PIANO

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Serge Koussevitzky
Opening Exercises, 1941

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June 1991

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($75,000 - $500,000)

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Tanglewood Music Center

FOURTH SONATA RECITAL

Wednesday, July 10, 1991 at 4:00 P.M.
Chamber Music Hall

Prepared by Yehudi Wyner, Leon Fleisher, Joel Smirnoff, and Gilbert Kalish

Mozart — Sonata in G Major, K. 379

Adagio; Allegro
Andante con Variazioni

Florence Altenburger, violin
Joel Fan, piano

Fauré — Sonata in A Major, Op. 13

Allegro molto
Andante
Allegro vivo
Allegro quasi presto

Gabrielle Shek, violin
Reiko Uchida, piano

John Cage — Six Melodies for Violin and Keyboard (piano) (1960)

♩=92 (Rubato)
♩=54 Legatissimo (in spite of changing timbres)
♩=92
♩=76
♩=46
♩=46

Brynn Albanese, violin
Marc Ryser, piano

Ravel — Sonata in G Major

Allegretto
Blues - Moderato
Perpetuum mobile - Allegro

Aet Ratassepp, violin
Catherine Weill-Laor, piano

Baldwin Piano

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

PHYLLIS CURTIN SEMINAR
Second Recital
Thursday, July 11, 1991 at 4:00 P.M.
Chamber Music Hall

Four songs — Franz Liszt
- Wie singt die Lerche schön
- Es muss ein Wunderbares sein
- Ihr Glocken von Marling
- Es rauschen die Winde

Erika Sunnegardh, soprano
Laura Dahl, piano

Three songs, Op. 23 (Hildegard Jone) — Anton von Webern
- Das dunkle Herz
- Es stürtzt aus, Höhen Frische
- Herr Jesus mein

Anne Adams, soprano
Laura Dahl, piano

Mélodies de Venise, Op. 58 (Verlaine) — Gabriel Fauré
- Mandoline
- En sourdine
- Green
- A Clymène
- C'est l'extase

Rebecca Karpoff, soprano
Alan Smith, piano

Four songs, Op. 57 (Daumer) — Johannes Brahms
- Von waldbekränzter Höhe
- Es träumte mir
- Ach, wende diesen Blick
- In meiner Nächten Sehnen

Lisa Graf, soprano
Dennis Helmrich, piano

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Mignonlieder, Op. 98a — Robert Schumann

Kennst du das Land
Nur wer die Sehnsucht kennst
Heiss mich nicht reden
So lasst mich scheinen

Karen Carlisle, mezzo soprano
Shiela Kibbe, piano

Three songs — Franz Schubert

Suleikas erster Gesang
Dass sie hier gewesen
Suleikas zweiker Gesang

Catherine Watson, soprano
Shiela Kibbe, piano

Quatre chansons de jeunesse — Claude Debussy

Pantomime
Clair de lune
Pierrot
Apparition

Christina Clark, soprano
Todd Sisley, piano

Wie singt die Lerche schön — Franz Liszt

How beautifully sings the lark in the valley and on the hill, when the morning dawns and the little flowers, freshly bedewed, await the sunshine.
So sing now also, my heart, through the fresh breath of morning. Have you also awakened, from underneath the grief and pain of this night - You also await the sunshine.

Es muss ein Wunderbares sein

It must be wonderful, for the love of two souls,
to completely clasp to another, and never hide a word,
and joy and pain, and wealth and need so with another share;
to speak only of love from the first kiss until death.

Ihr Glocken von Marling

You bells of Marling, how brightly you ring, a good sound like the song of the Source.
You bells of Marling, how protectively a holy song envelopes the worldly sounds.
Seize in me the center of the resounding river, you bells of Marling, protect me well.

Es rauschen die Winde

The wind rushes so autumn-like and cold, makes the meadows desolate and strips the forest of its leaves.
You flowery plains, you sunny verdure, so whither the blossoms of life, away!
The clouds draw near, dark and grey, the stars disappear on the heavenly blue.
Ah, as the constellation in the sky flees, so sinks the hope of life, away!
You days of spring adorned with roses, when I held my beloved to my heart.
Cold over the hills blows the wind, away!
So die the roses of love, away!

Drei Gesänge "Viae Inviae"
von Hildegard Jone, Op. 23

I

Das dunkle Herz,
das in sich lauscht,
erschaut den Frühling
nicht nur am Hauch und Duft,
der durch das Leuchten blüht;
es fühlt ihn
an dem dunklen Wurzelreich,
das an die Toten rührt;
Was wird,
legt sich mit zarten Wurzeln
an das Wartende im Dunkel,
trinkt Kraft und Stille
aus der Nacht,
eh' sich's dem Tage schenkt,
eh' es als Liebeskelch
zum Himmel duftet
und eh' aus ihm zu ihm
ein goldnes Flattern Leben trägt:
ich bin nicht mein.
Die Quellen meiner Seele,
sie sprudeln in die Wiesen dessen,
der mich liebt,
und machen seine Blumen blühen
und sind sein.
Du bist nicht dein.
Die Flüsse deiner Seele,
du Mensch von mir geliebt,
sie strömen in das Meine,
dass es nicht verdorre.
Wir sind nicht unser,
ich und du und Alle.

Three Songs from "Viae Inviae"
by Hildegard Jone, Op. 23

I

The dark heart
that listens within itself
sees spring
not only in the breath and scent
that blooms through the light;
it feels it
in the dark realm of roots
that touches the dead;
that which becomes
lays itself with tender roots
against that waiting in the darkness,
it drinks strength and quiet
from the night
before giving itself to the day,
before, as a chalice of love,
it wafts to the heavens
and before, from heaven,
a golden flutter bears it life:
I am not my own.
The springs of my soul
they gush into the meadows of him
who loves me,
and make his blossoms bloom
and are his.
You are not your own.
The rivers of your soul,
you, man, loved by me,
they stream into that which is mine,
that it does not wither.
We are not our own,
I, you, nor anyone.

II

Es stürzt aus Höhen Frische,
die uns leben macht:
das Herzblut
ist die Feuchte uns geliehen,
die Träne ist die Kühle uns gegeben:
sie fliesst zum Strom der Gnade
wunderbar zurück.
Ach, ich darf sein,
wo auch die Sonne ist!
Sie liebt mich ohne Grund,
ich lieb' sie ohne Ende.
Wenn wir einander Abend, Abschied scheinen,
den Himmel und die Seele überglüht
noch lange Glut.

II

Plunging from above is freshness
which makes us live:
the heart's blood
is the moistness lent to us,
the tear is the coolness given to us:
it flows wondefully back to
the stream of mercy.
Ah, that I may be
where the sun also is!
It loves me without reason,
I love it without end.
When at evening we part
the sky and my soul
remain aglow long after.

III

Herr Jesus mein,
Du trittst mit jedem Morgen ins Haus,
in dem die Herzen schlagen,
und legst auf jedes Leid
die Gnadenhand.
Der Frühling saget mir mit allen Vögeln,
wie viel's zum Freuen gibt.
Es ist so vieles, es ist alles da,
nur keine Wände
zwischen uns und Gott.
Er rührt uns an mit jedem Wind
und Zweige
und neigt sich sanft
noch mit den Wiesenblumen
um unsern Schritt --
das zwingt uns in die Knie.
Und morgen, Atmende,
ist wieder Sonne.
Und, ewig Schlafende,
auch euch erwartet Tag.

III

Lord Jesus mine,
Every morning you step into the house,
where hearts are beating,
and lay on every pain
Your hand of mercy.
Spring tells me with all its birds,
how much there is to rejoice.
There is so much, everything is there,
only walls are lacking
between us and God.
God touches us with every wind
and twig
and bends softly
even with the flowers of the meadow
around our step --
that brings us to our knees.
And tomorrow, you who breathe,
the sun will come again.
And, eternal sleeper,
for you, as well, the awaited day.

Gabriel Fauré, Op. 58 (Poetry by Paul Verlaine)

Mandoline

The serenading swains and their lovely listeners
Exchange insipid remarks under the singing boughs.
There is Tircis, and there is Aminta, and the eternal Clitander;
And there is Damis, who for many cruel ladies, fashions many tender verses.
Their short silken vests, their long dresses with trains,
Their elegance, their gaiety and their soft blue shadows
Whirl madly in the ecstasy of a moon rose and gray.
And the mandolin chatters amid the trembling of the breeze.

En Sourdine

Serene in the twilight created by the high branches,
Let our love be imbued with this profound silence.
Let us blend our souls, our hearts, and our enraptured senses,
Amidst the faint languor of the pines and arbutus.
Half-close your eyes, cross your arms upon your breast,
And from your weary heart drive away forever all plans.
Let us surrender to the soft and rocking breath
Which comes to your feet and ripples the waves of the russet lawn.
And when, solemnly, the night shall descend from the black oaks,
The voice of our despair, the nightingale, shall sing.

Green

Here are fruits, flowers, leaves and branches,
And here, alas, is my heart which beats only for you.
Do not tear it apart with your two white hands,
And may this humble offering seen sweet to your so lovely eyes.
I come, still covered with dew,
Which the morning wind has turned to frost on my brow.
Permit that my fatigue, reposing at your feet,
May dream of the cherished moments that will refresh it.
On your young bosom let me cradle my head,
Still filled with music from your last kisses;
Let it be soothed after the good storm,
And let me sleep a little, while you rest.

A Clymene

Mysterious barcarolles - songs without words -
Dearest - Since your eyes - color of skies - Since your voice -
Strange vision which deranges and troubles the horizon of my reason -
Since the characteristic scent of your swanlike pallor-
And since the freshness of your scent -
Ah! for all your being - Music which penetrates -
Halos of fallen angels - Sounds and perfumes -
With certain cadences in their correspondences -
Lead on my subtle heart - Thus may it be!

C'est l'Extase...

This Is langorous ecstasy, this is amorous fatigue,
This is all the shivering woods amid the embrace of the breezes
This is about the gray branches, the choir of little voices.
O the frail and fresh murmurs that chirps and whisper,
That resembles the sweet sound of the blown dead grass.
You would say, under the clearing water, the muffled rolling of the pebbles.
This soul which laments, and this sleeping lamentation,
This is ours, is it not? Mine, say, and yours,
Which exhales our humble anthem in the mild warm evening.

SONGS TO TEXTS BY DAUMER, OP. 57
Published 1871

From the forest-crowned height I cast the hot gaze of my love-moistened eyes back to the meadow that grows green around you, back to the meadow that grows green around you. I lower it into the stream; ah, if only I could be a wave and flow along with it back to you, to you, my friend, back, my friend, to you, to you! I direct it [my gaze] to the processions of the clouds above me; ah, if I could fly their flights, back to you, to you, my friend, back, my friend, to you, to you! How I would enmesh you, my well-being and my sorrow, my well-being and my sorrow; I belong to you with my lips and eyes, with my breast, heart and soul, I belong to you with breast, heart and soul!

I dreamt I was dear to you; but I scarcely needed to awaken, for while still dreaming I already felt that it was a dream, it was a dream, alas, while still dreaming I already felt that it was a dream, it was a dream.

Ah, turn away your gaze, turn that face! Don't fill my heart with eternally renewed passion, with eternally renewed grief, don't fill it with eternally renewed grief! If for once my tortured soul is at rest, and my hot blood does not flow through my veins, through my veins, with such feverish wildness— A fleeting ray of your light awakens the total fury of the pain that stings my heart like a snake, that stings my heart like a snake.

In the yearning of my nights, so utterly alone, with a thousand, thousand tears I think of you, I think, think of you. Ah, the man who has looked upon your face, to whom your spirit has entrusted that sweet ardor which blazes in it, for whom your kisses have burned, who has ever lost all his senses for joy upon your bosom, lost all his senses on your bosom, your bosom—how his body and soul reposed in peace when he departed from you, you divine woman, you divine, divine woman!

Mignonlieder, from Goethe's Wilhelm Meister, by Robert Schumann

82. KENNST DU DAS LAND

Kennst du das Land, wo die Zitronen blühn,
Im dunklen Laub die Goldorangen glühn,
Ein sanfter Wind vom Blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht?
Kennst du es wohl, kennst du es wohl?
Dahin! Dahin möcht ich mit dir, o mein Geliebter, ziehn.

Kennst du das Haus? Auf Säulen ruht sein Dach,
Es glänzt der Saal, es schimmert das Gemach,
Und Marmorbilder stehn und sehn mich an;
Was hat man dir, du armes Kind, getan?
Kennst du es wohl, kennst du es wohl?
Dahin! dahin möcht ich mit dir, o mein Beschützer, ziehn.
Kennst du den Berg und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg;
In Höhlen wohnt der Drachen alte Brut,
Es stürzt der Fels und über ihn die Flut.
Kennst du ihn wohl, kennst du ihn wohl?
Dahin, dahin geht unser Weg', O Vater, lass uns ziehn!

82. KNOWEST THOU THE LAND

Knowest thou the land where the lemons bloom;
In the dark foliage the gold oranges glow,
A gentle wind wafts from the azure sky,
The myrtle grows so still, the laurel high,
Doest thou know it perchance?
Yonder! Yonder I want to go with thee, oh my beloved,

Knowest thou the house? On columns rests its roof,
The hall is shining and the chamber gleams,
And marble statues stand and look at me:
What have they done, poor child, to thee?
Doest thou know it perchance?
Yonder! Yonder I want to go with thee, oh my protector.
Knowest thou the mountain and its cloudy path?
The mule seeks in the fog its road;
In caverns sleeps the dragons' ancient brood,
The rock is falling, and over it the torrent,
Doest thou know it perchance, doest thou know it perchance?
Yonder, yonder leads our road! Oh father, let us go.

83. NUR WER DIE SEHNSUCHT KENNT

Nur wer die Sehnsucht kennt, weiss, was ich leide,
Allein und abgetrennt von aller Freude,
Seh ich ans Firmament nach jener Seite!
Ach! der mich liebt und kennt, ist in der Weite,
Es schwindelt mir, es brennt mein eingeweide.

83. ONLY HE WHO KNOWS WHAT LONGINGS

Only he who knows what longing is, knows what I suffer.
All alone and bereft of all joy,
I look yonder at the firmament!
Oh, he who loves and knows me, is far away,
I am faint, I burn within.

84. HEISS MICH NICHT REDEN

Heiss mich nicht reden, heiss mich schweigen!
Denn mein Geheimnis ist mir Pflicht!
Ich möchte dir mein ganzes Innre zeigen,
Allein das Schicksal will es nicht.
Heiss mich nicht reden, heiss mich schweigen!
Zur rechten Zeit vertreibt der Sonne Lauf
Die finstre Nacht, muss sich erhellen;
Der harte Fels schliesst seinen Busen auf,
Missgönnt der Erde nicht die tiefverborgnen Quellen.
Ein jeder sucht im Arm des Freundes Ruh,
Dort kann die Brust in Klagen sich ergiessen;
Allein ein Schwur drückt mir die Lippen zu,
Und nur ein Gott vermag sie aufzuschliessen,
Nur ein Gott!
Heiss mich nicht reden, heiss mich schweigen,
Ein Schwur drückt mir die Lippen zu,
Und nur ein Gott vermag sie aufzuschliessen!

84. BID ME NOT SPEAK

Bid me not speak, bid me be silent!
For my secret is duty to me!
Gladly would I show you my deepest feelings,
But fate decrees it cannot be.
Bid me not speak, bid me be silent!
At the right time the sun's course drives away
The somber night, and it must turn to light:
The hard rock opens then its bosom,
Does not deny the earth the deeply hidden springs.
Everyone seeks rest in his friend's arms,
And there the heart can pour out its lament;
But by an oath my lips are sealed,
And only a God has the power to unlock them,
Only a God!
Bid me not speak, bid me be silent,
By an oath my lips are sealed,
And only a God is able to unlock them.

85. SO LASST MICH SCHEINEN, BIS ICH WERDE

So lasst mich scheinen, bis ich werde,
Zieht mir das weisse Kleid nicht aus!
Ich eile von der schöner Erde
Hinab in jenes feste Haus.
Dort ruh ich eine kleine Stille
Dann öffnet sich der frische Blick,
Ich lasse dann die reine Hülle,
Den Gürtel und den Kranz zurück.
Und jene himmlischen Gestalten,
Sie fragen nicht nach Mann und Weib,
Und keine Kleider, keine Falten
Umgeben den verklärten Leib.
Zwar lebt'ich ohne Sorg und Mühe,
Doch fühlt'ich tiefen Schmerz genung;
Vor Kummer altert' ich zu frühe,
Macht mich auf ewig wieder jung.

85. LET ME PRETEND THUS, TILL FULFILMENT

Let me pretend thus, until fulfilment,
Do not take off my white garment!
I hurry from the lovely earth
Downwards into that solid house.
There I shall rest a little while in silence,
Then a new vista shall open,
And then I shall leave the unsullied raiment,
The girdle and the wreath behind.
And those celestial shapes above
Are not concerned whether one is a man or a woman,
And no garments and no folds
Surround the transfigured body,
Though I lived without care and trouble,
Yet I felt enough of deep pain;
From sorrow I turned old too early,
Make me forever young again.

Quatre Chansons de Jeunesses Claude Debussy

PANTOMIME

Pierrot, who is never a Clitandre
empties a flask without any delay
and ,very businesslike, slices into a pie.

Cassandre at the end of the avenue
sheds an unnoticed tear
over her disinherited nephew,

The rascal Harlequin plots to kidnap Colombine
and pirouettes four times.

Colombine dreams, surprised to feel
a heart in the breeze
and heard in her own heart a voice.

CLAIR DE LUNE

Your soul is a chosen landscape,
Charmed by masquers and bergamasquers
Playing the lute and dancing,
And almost sad beneath their fantastic disguises
While singing in the minor key
Of victorious love, and life's good fortune,
Still they do not believe in good fortune,
And their song mingles with the moonlight,
Oh calm moonlight, sad and beautiful,
Which makes the birds in the trees dream,
And makes the fountains sob with ectasy,
The tall slim fountains among the marble statues.

PIERROT

The good Pierrot, whom the crowd watches,
Having finished with the wedding of Harlequin,
Wanders dreamily along the Boulevard du Temple
A girl with a clinging blouse
Vainly importunes him with her mocking glance.
Meanwhile, mysterious and polished,
Cherishing him above all others.
The white moon with horns like a bull,
Peers into the wings at his friend
Jean Gaspard Debureau.

APPARITION

The moon became sad,
With the seraphims tearfully dreaming,
Their bows in their fingers, in the calm of the vaporous flowers,
Drew from dying white viols
That slipped across the blue Corollas.
That was the blessed day of your first kiss.
My dreaming, fond of making me a martry,
Purposefully intoxicated itself with the odor of sadness,
That even without regret or rebuff,
Allows the harvesting of a dream in the heart of the harvester.
Thus I wandered, my eye fixed on the old paving stone,
When with the sun in your hair
In the street, in the night,
You appeared laughing before me,
And I looked to see the fairy with the halo of light,
Who long ago in my lovely spoiled childhood dreams,
Passed by, leaving to always snow down in half opened hands,
With bouquets of scented stars.

Tanglewood Music Center

P R O G R A M

SECOND CHAMBER MUSIC CONCERT

Sunday, July 14, 1991 at 10:00 A.M.
Theatre Concert Hall

Prepared by Julius Levine, Donald MacCourt (Mendelssohn, Hindemith),
Louis Krasner, and Norman Fischer

Bach — Brandenburg Concerto No. 3 in G Major, BWV 1048

(Allegro)
Adagio
Allegro

Chung-Mei Chang, Yeh Shen, Hilary Walther, violins
Dov Scheindlin, Laura Shuster, Victoria Eanet, violas
Bridget MacRae, Sophie Willer, Adam Fisher, cellos
Tracy Rowell, bass
Catherine Weill-Laor, harpsichord

Mendelssohn — Concertpiece No. 1 in F minor, Op. 113

Allegro con fuoco - Andante - Presto

Orit Orbach, clarinet — Steve Wangler, bassoon
Joel Fan, piano

Hindemith — Septet (1948)

Lebhaft
Intermezzo: Sehr langsam
Variationen: Massig schnell
Intermezzo: Sehr langsam
Fuge: Alter Berner Marsch

Lisa Wienhold, flute — Kristen Marks, bassoon
Jennifer Weeks, oboe — Beth Beeson, horn
Zhong-Hui Dai, trumpet — Jerome Simas, clarinet
Scott Andrews, bass clarinet

Beethoven — Trio in G Major for Piano and Strings, Op. 1, no. 2

Adagio; Allegro vivace
Largo con espressione
Scherzo: Allegro
Finale: Presto

Zoe Black, violin — Felix Wang, cello
Marc Ryser, piano

Dvorak — Serenade in D Minor, Op. 44

Moderato quasi marcia
Menuetto
Andante con moto
Finale: Allegro molto

Felix Wang, cello — Kristen Marks, bassoon
Josee Deschenes, bass — Daniel Matsukawa, bassoon
Marion Arthur, oboe — Shawn Mouser, contrabassoon
Tricia Wlazlo, oboe — John Rieckhoff, horn
Erika Shrauger, clarinet — Elizabeth Cook, horn
Robert Olivia, clarinet — Andrea Menousek, horn

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Serge Koussevitzky
Opening Exercises, 1941

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Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER ORCHESTRA

Third Concert
Sunday, July 14, 1991 at 8:30 P.M.
Theatre Concert Hall

Weber — Overture to "Euryanthe"

Alexander Platt, conductor
Westport, Connecticut

Strauss — Tod und Verklarung ("Death and Transfiguration"), Tone Poem for Large Orchestra, Op. 24

Gustav Meier, conductor

Intermission

Copland — Inscape (1967)

Gustav Meier, conductor

Mozart — Piano Concerto No. 9 in E-flat Major, K. 271

Allegro
Andantino
Rondo: Presto - Menuetto; Cantabile - Presto

Emanuel Ax, piano

Lothar Koenigs, conductor
Aachen, Germany

This program was prepared under the supervision of Gustav Meier.

BALDWIN PIANO

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ORCHESTRA PERSONNEL
(Winds, brass and percussion listed alphabetically)

First violins

Ayano Ito
Ariadne Daskalakis

Gabrielle Shek
Sarah Roth

Sangeeta Swamy
Jessica Wakefield

Florence Altenburger
Chung-Mei Chang

Takane Funatsu
Deborah Widdup

Yeh Shen
Hilary Walther

Rebecca Whitling
Sharon Gewirtz

Second violins

Amy Resnick
Judith Chamberland

Lisa K. Ferguson
Wendy Putnam

Yuan Yu
Kiichi Watanabe

Josefina Vergara
Aet Ratassepp

Natalie Leggett
Jennifer Carsillo

Zoe Black
Robert J. Chiu

Leah Roseman
Brynn Albanese

Violas

Steffen Drabek
Dov Scheindlin

Victoria Eanet
Ralph Farris

Laura Shuster
Joan Derhovsepian

Piotr Swic
Sarah Wetherbee

Jennifer Stahl
Anke Hendrichs

Kathleen Sihler
Daniel Panner

Cellos

Alexander Ezerman
Sophie Willer

Adam Fisher
Melissa Barnard

Felix Wang
Eric Gaenslen

Bridget MacRae
Achim Melzer

Andrea Markosh
Darrett Adkins

Johan Stern
Margaret Parkins

Basses

Jacqueline Pickett
Jonathan Imsande

William Everett
Tracy Rowell

Jeffrey Weisner
Eric Gronfor

Josee Deschenes

Flutes

Nathalie Lacaille
Melissa Mielens
Makiko Nishio
Christina Smith
Lisa Wienhold

Oboes

Marion Arthur
Gustav Highstein
Pierre Roy
Jennifer Weeks
Tricia Wlazlo

Clarinets

Scott Andrews
Robert Olivia
Orit Orbach
Erika Shrauger
Jerome Simas

Bassoons

Daniel Burdick
Kristen Marks
Daniel Matsukawa
Shawn Mouser
Steve Wangler

Horns

Beth Beeson
Elizabeth Cook
Suzanne George
Kristin Jurkscheit
Andrea Menousek
John Rieckhoff

Trumpets

Zhong-Hui Dai
Brian Neal
Donald Sipe
Herbert Smith
Matthew Sonneborn

Trombones

Darren Acosta
Jon Etterbeek
Mark Hetzler

Bass trombone

Randall Hestand

Tuba

David Moen

Percussion

Scott Jackson
Brian Jones
Ronald Kushmaul
Brent Kuszyk
Gregory White
Peter Wilms

Harps

John Carrington
Susan Robinson

Keyboards

Francine Kay
Marc Ryser

Librarians

John Grande
John Perkel

Orchestra Manager

Harry Shapiro

Stage Management

Gregg Brighenti
Keith Elder
Matthew Lane
Gary Wallen

Program Notes

Overture to Euryanthe – Following the enormous success of *Der Freischütz*, Weber was eager to continue forging a new path for German opera. He composed his grand heroic-romantic opera *Euryanthe* to a libretto by Willhemine von Chezy in 1822 and 1823. As was typical of his practice, Weber composed the overture last. In *Der Freischütz*, the overture had provided something of a dramatic summary of the events to follow. However, the *Overture Euryanthe* uses the two themes associated with the hero as the two main themes of the sonata-form overture. In it can also be heard festive court music and the hero's love song. A fugato fills the heart of the development and brings about the return of the principal themes and a conclusion of joyful brilliance.

Death and Transfiguration – Strauss completed the score for *Tod und Verklarung* on November 18, 1889, and included a sixty-two line verse treatment by Alexander Ritter of Strauss' scenario of a dying man -- the protagonist. As the title of the piece suggests, the music is in two main sections: "Allegro molto agitato" depicting the struggle with death, and the "Moderato" transfiguration of the final pages. Themes weave in and out of the demanding orchestral score suggesting the "impudent play of youth," the innocence of "childhood's golden time," and later, "the ideal...the dying man has sought to realize throughout life but has failed to complete." Strauss never forgot this music. Nearly sixty years later, in *Im Abendrot*, the last of his posthumously published *Four Last Songs*, he quotes the theme of the ideal after the text, "Is this perhaps death?"

Inscape – This work was commissioned by the New York Philharmonic in celebration of its 125th season. The first performance was given by the Philharmonic under Leonard Bernstein on September 13, 1967. The score dates from a period when Copland was experimenting with twelve tone technique, and uses two different tone rows for the bulk of its material. The first of these tone rows may be heard in the opening fortissimo chord, each of the twelve notes represented at once; the same chord, fading to piano closes the piece. The title is borrowed from the poet Gerard Manley Hopkins, who intended to suggest a "quasi-mystical illumination, a sudden perception of that deeper pattern, order and unity which gives meaning to external forms."

Piano Concerto No. 9 in E-flat, K. 271 – Mozart completed this concerto in January 1777 for touring French pianist Mlle. Jeunehomme. The orchestra's opening flourish is a formal call to attention. The piano's response is a delicious impertinence, as normal concerto etiquette would oblige the solo to wait until the end of the extended *tutti*. Once established, the piano's penchant for playing at unexpected times becomes the subject of continuing subtle jokes and surprises. As in many of his concerti, Mozart borrows operatic conventions and employs them in this work. The finale begins in unbuttoned and purling virtuosty. Mozart outdoes himself both in his melodic embellishments and in the wonderfully piquant scoring as each strain is repeated with orchestral accompaniment. The minuet dissolves into another sweeping cadenza, from which the Presto emerges again to send the music to a runaway close.

Notes edited by Brian Kerr from essays of Steven Ledbetter, Marc Mandel, David Gruender and Michael Steinberg.

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

SECOND RECITAL
Monday, July 15, 1991 at 8:30 P.M.
Chamber Music Hall

Five songs — Franz Liszt

Die drei Zigeuner
Ein Fichtenbaum steht einsam
Es muss ein Wunderbares sein
Vergiftet sind meine Lieder
Über allen Gipfeln ist Ruh

Jeffrey Adelson, bass-baritone
Terry Decima, piano

Quatre chansons françaises — Benjamin Britten

Les nuits de juin
Sagesse
L'enfance
Chanson d'automne

Tom Allen, tenor
Margo Garrett, piano

Six chansons françaises — Germaine Tailleferre

Non, la fidélité
Souvent un air de vérité
Mon mari m'a diffamée
Vrai Dieu, qui m'y confortera
On a dit mal de mon ami
Les trois présents

Michele Patzakis, soprano
Keith Burton, piano

Four songs from Des Knaben Wunderhorn — Gustav Mahler

Der Schildwache Nachtlied
Das irdische Leben
Wo die schönen Trompeten blasen
Wer hat dies Liedlein erdacht?

Xin-Wei Zhang, mezzo soprano
Alan Smith, piano

Intermission

BALDWIN PIANO

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Four poems, Opus 5 — Charles Martin Loeffler

La cloche fêlée
"Dansons la gigue!"
"Le son du cor s'afflige vers les bois"
Sérénade

Marianne Bindig, mezzo soprano
Ralph Farris, viola
Laura Dahl, piano

Hispaniques (René Chalupt) — Carlos Pedrell

Nocturne
Parallèles
Montmartre
Juan Tenorio

Sanghoon Oak, tenor
Dennis Helmrich, piano

Songs for Leontyne — Lee Hoiby

The doe
Autumn
Winter song
In the wand of the wind
Evening
The serpent

Mary Ann Bozzuti, soprano
Margo Garrett, piano

Terry Decima, Margo Garrett and Alan Smith are members of the TMC Vocal Faculty.

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY THE END OF EACH GROUP OF SONGS.

The singers in this recital are students in the Master Classes of Phyllis Curtin, Artist-in Residence for Vocal Music.

› gypsies
',
› weary way
h.

ıimself.

ı glow

: in his mouth,
ıo more

'tenbaum steht einsam (Henrich Heine, 1860)

ılone
. height,

ınket

n Wunderbares sein (Oscar von Redwitz, 1852)

- thing,
-s,
other,
rd.

t sind maine lieder (Heinrich Heine, 1844)

ise?

life.

' allen Gipfeln ist Ruh (Goethe, 1848)

p is peace,
is scarce a breeze,
ent in the woods,

l be at rest.

And the third was comfortably sleeping,
His cymbalom hanging from a tree;
Over the strings swept a breeze,
Over his heart passed a dream.

The clothes the three wore
Had holes and were gaily patched,
But they, defiant and free,
Mocked the destiny of the earth.

This trio has shown me,
When life grows dark:
How to sleep, smoke, fiddle
And scorn it.

He dreams of a palm
in a far away Eastern land
Alone and silently grieving
on the face of a burning rock.

And joy and pain
and happiness and woe,
Carrying this with each other;
from the first kiss until death
speaking only of love.

I carry in my heart
Many snakes, and you,
My beloved.

ıises, by Benjamin Britten

June Nights (Victor Hugo)

ɜe of day, a heady scent rises from the flower-covered
losed and ears half-open, only a transparent half-sleep

ɛr, the darkness deeper; a faint half-light streaks the
ɒale, peaceful dawn, awaiting its time, seems to hover at
ɪl the night long.

Wisdom (Paul Verlaine)

ɤy is so blue, so calm! Above the roof, a tree-branch
ıe sky gently tolls. A bird in the tree sings its sad
ɜ there, simple and tranquil. I can hear the peaceful

ɔu there, weeping ceaselessly? Tell me, what have you
ɪife?

Childhood (Victor Hugo)

; the mother, stretched out on the bed, lay dying, her
towards the darkness. Death hovered in the mists above
ɜat death-rattle,and I heard that song.
ɪrs old, and outside the window the sound of his games
enchanting. The poor sweet creature sang all day, and
ɪ night.
ɔ rest beneath the stones in the cloister, and the little
, again. Sorrow is a fruit: God does not permit it to
ɣeak to bear it.

Autumn Song (Paul Verlaine)

ıe violins of autumn wounds my heart with monotonous
ınd pale, as the hour strikes, I remember former days and
ɔugh wind toss me this way and that, like a dead leaf.

Six Chansons Françaises, by Germaine Tailleferre

I.

No, no, fidelity has never been other than nonsense. I have left, through levity, more than one beauty. Long live the novelty! But what...honesty! Tra la la la la - childishness, the sermon repeated in the usual style: Has one ever considered a contract dictated by pleasure, without liberty? La la la la...One pretends through vanity, to be irritated; the lover, little regretted, is invited. The woman, with gaiety, soon arranges herself at his side.

II.

Often an air of truth is mixed in the most unrefined lie. One night, in the error of a dream, to the rank of kings I had climbed. I loved you then and I dared to say it to you. The Gods, at my awakening, did not take away all. I only lost my empire.

III.

My husband has defamed me because of my lover, because of the lengthy stays I've made with him. Hey! My love. In spite of my husband who is always beating me, I'll do worse than before.
No one has blamed me, saying that I have a lover. It really agrees with me, it is my sweet worry. Hey? Mylove. In spite of my husband who is not worth a damn, I'll do worse than before.
When I am in bed at night in the arms of my lover, I become almost faint from the pleasure I take in him. Hey! My love. Would to God that I didn't see my husband for 30 years; we could have ourselves a good time.
If I lose my reputation because of my lover, I shouldn't be blamed, because he is good and pretty. Hey! My love. I have never a good day with this mean husband. I'll do worse than before.

IV.

Dear God, who will comfort me when this false jealousy keeps me closed up in his room?
My father married me to an old man, who cries all day: Alas, alas, alas. Alas, alas, alas. And he sleeps the length of the night. I want a vigorous gallant who is 30 years old and who sleeps in the morning. Little nightingale of the pleasant wood, why do you sing at me thus when I am married to the old one? Love, you would be the welcome one. For so long have I waited for you in the pretty woods, under the branch.

V.

One speaks ill of my love, which makes me have a heavy heart. What business is it of theirs if he is handsome or ugly, when I please him and he pleases me? A slanderer does not wish anyone well. When the matter doesn't affect him at all, why does he slander? He makes life martyrdom for those who demand nothing of him. When I've considered everything, they're not speaking of women. This is what brings me to take my pleasure. Also, they say that I have already taken it. Would to God that he were here, the one that I've taken and chosen. Were they all to be enraged, I would sleep with him.

VI.

I give you, with great pleasure, three presents, one to choose. Beautiful one, it is for you to take, one of the three which most pleases you. Here they are, without you having to wait: Good day, good evening and good night.

Four Songs from Des Knaben Wunderhorn, by Gustav Mahler

Der Schildwache Nachtlied (Sentinel's Night Song)

I cannot cheer my heavy heart.
While other men are sleeping my
watch I am keeping.
Yes, keeping, full sad at heart.

Beloved, thou shouldst not sigh
and mourn.
Mid summer flowers, we'll count
the hours.
in meadows green, in meadows green.

To meadows green I cannot come,
Mid lances springing and armour
ringing
there must I stand, there must
I stand.

If thou must fight, then help thee God;
his benediction is man's protection,
believe who will believe
who will.

Believe who will it helps me not.
The king is mighty; he is the ruler,
the ruler.
He wages war. Halt, who goes there?
Turn!

Do not approach!

who sang so soft, enchanting me?
Alas, sad sentinel, strong is the
midnight spell.
midnight spell, midnight spell,
Sentinel!

Das irdische Leben (Life on Earth)

"Mother, my mother, O hear my cry,
Give me bread,,,, or I shall die."

"Wait awhile. Wait awhile and sleep
my dear.
We'll go reaping when morning is
here."

But when the corn was garnered
and reaped
bitterly the child still wept.
"Mother, my mother, O hear my cry,
Give me bread or I shall die."

"Wait awhile, wait awhile till
morning's dawn.
Then we'll go and thrash the corn."

But when they thrashed the gathered
grain,
Still the child cried out again:
"Mother, my mother, O hear my cry,
Give me bread or I shall die."

"Wait awhile, wait awhile my dearest
one.
Soon the baking will be done."

But when at last she brought the bread,
Still and silent, the Child lay dead.

Wo die Schönen Trompeten blason (Where the shining trumpets blow)

Who stands without where the pale
starlight gleams.
Whose knock so softly, so softly
stirs my dreams?

Thy heart's beloved calls to thee,
oh leave thy bed and come to me,
For must I wait uncherished here?
I see the morning light appear,
the stars grow faint across the sky.
Waken, beloved, still I cry, awake,
my heart's own beloved!

The maiden arose and went to him.
She raised the latch and let him in.

Then welcome, welcome, love so dear,
and end thy weary vigil.
She gave to him her hand so pale.
Far distant song the nightingale and
and she for sorrow wept to hear.

Ah love, be silent, do not weep, ah love
be silent, do not weep.
I'll come again my troth to keep.
I'll come my faithful love to tell; none
other do I love so well.
The earth shalt not divide us.

Wer hat dies Liedlein erdacht? (Far over the hill)

Far over the hill in a house so high, so high,
a maiden looks out on mountain and sky.
Her home is far distant, her home is far distant.
a farmer's daughter fair is she.
She lives in the grass green valley.

My heart's in distress! Come, sweet, make redress!
Your eyes are at fault, then, their treason confess.
Your mouth brings again sweet balm to my pain.
makes youth end its sighing, brings life to the dying,
and healing to pain, and healing to pain, yes, to pain.

And who can have thought of these verses, I pray?
Three geese brought them over the water, they say,
a white and two gray ones, a white and two gray ones,
and if you can't learn this song at leisure,
they'll whistle it over in measure. Ah!

Four Songs for Alto and Viola, by Charles Loeffler

La cloche fêlée (The riven bell)
(Charles Baudelaire)

It is bitter and sweet, during winter nights
to listen, close to the fire that palpitates and smokes
(and in which far=away memories slowly rise),
to the noise of the carillons that sing in the fog.

Happily the bell, despite its age,
alert and with vigorous throat, faithfully throws its religious cry
like some old soldier who keeps the watch.

As for me, my soul is riven, and when troubled
wishes to people the cold night air with her songs.
It often happens that its weak voice resembles
the thick death-rattle of a wounded one
forgotten on the bank of a lake of blood, under a great heap of the dead,
and who dies, not budging, with a great effort!

It is bitter and sweet...

Dansons la gigue! (Let's dance the jig!)
(Paul Verlaine)

Let's dance the jig!
I loved above all her pretty eyes,
more clear than the stars of heaven,
I loved her mischievous eyes.
She had ways that could destroy a
poor lover
but oh! they really were charming!
Let's dance the jig!

But I find even better the kiss
of her mouth in bloom
Since she has died on my breast...
Let's dance the jig!

I remember the hours and the
conversations,
the hours, and the conversations -
and these are the best of what is left
to me!
I remember, I remember...
Let's dance the jig!

Le son du cor s'afflige vers les bois (The sound of the horn grieves toward the wood) (Paul Verlaine)

The sound of the horn grieves toward the wood
of a sorrow one wishes to believe orphaned,
and which comes to die,
at the base of the hill 'midst the errant baying breeze.

The soul of the wolf cries in this voice
that ascends with the sun and declines with an agony
one wishes to believe caressing,
and which ravishes and grieves at the same time.

In order to render better this drowsy plaint,
the snow falls in long, shred-like strokes
across the incarnadined setting sun,
and the air is like an autumnal sigh -

Too sweet it is, on this monotonous evening,
where one slowly coddles a landscape.

Sérénade (Paul Verlaine)

Like the voice of a dead one
which will sing from the depth of its grave,
Mistress, hear ascend toward your retreat
my harsh, false voice.

Open your soul and your ear to the sound of my mandolin
For you I made this cruel and caressing song.
I will sing of your eyes of gold and onyx, free of all shadows,
then of your Lethean breasts, then of your Stygian tresses!

Like the voice of a dead one...
Then I would praise, as it suits, this blessed flesh,
whose opulent fragrance returns me to the nights of sleeplessness!
And to finish, I will say that the kiss of your red lips,
and its sweetness, make of me a martyr.
My Angel! My Demon!
Open your soul...

Hispaniques, by Carlos Pedrell

I. Nocturne

Everything sleeps in a heavy dream,
quiet of shadows and of silence.
One hears only the lapping of the faience fountain.
A palm tree sways in the sky...

In the narrow street without any passers-by, nothing but a ruffled cat, prompt prowler on gliding step.
A feeble, muffled breeze brings perfumes in puffs.
A rose, secretly blooming at the poorly closed window, appears against the grating.
Its perfumed corolla shines like a kindled lamp.

I lift myself up to seize it, and my two lips press the ardent flower which my desire forces to open under its caress.

Soledad? Pilar? Which one is it?

II. Parallels

While you were dancing a grey cat meowed in the gutter.
The clash of your heels against the floor lifted atoms of dust.
Your twirling shawl took its flight while you were dancing.

While you were sewing, guiding the needle with your alabaster fingers, through the light organdy dress, a cricket was singing tenaciously in the hearth under the cooled-off ashes, while you were sewing.

While you were praying for the salvation of your perishable flesh and the remission of your sins, evil laughter, like Devil's, a crow croaked in the bell tower, while you were praying.

While you were sleeping under the fine gauze mosquito-net, and an equal breath lifted your bosom, a dove cooed with ecstasy on the rounded edge of the basin, while you were sleeping.

III. Montmartre

The plaintive accordion sobs, the guests are a little drunken, the champagne is priceless, the dancers are polyglots.
The sweetish fragrance of tobacco and perfumed bodies rolls into floating clouds which do not disperse.
What are you thinking of, Argentine woman, as your equal steps pursue the tango's accents into the wee hours?
Is it of the beach of Biarritz, of parties near the waves, of lively carriages, rings or dresses, for the Ritz?
Or do you think of unlimited pampas where you reign from afar, over twenty farms and at least a thousand beasts with horns?
Or perhaps, aboard a steamship, of the too tender cabin boy whose lips were hard and sweet and whose glance was so beautiful?

IV. Don Giovanni

On his Isabelle-colored horse, who passes in the Calle Mayor, turning his head to all the beauties?
Can anyone dream about more noble looks, such gracious and lofty manners?
The king in Madrid with his golden fleece doesn't look as proud.

The prudes don't want to the be the last to attract his glance, nor the devout who go without make-up, nor those who act so affected.
Everyone will be caught, sooner or later, by the fire of his golden eyes.

Sleeps with one eye open, old husband; in spite of her sugary ways, keep your wife under lock and key!
Guardian, watch over your ward well!
Lover, remember to be jealous!
And you, young and too presumptuous husband, who, to feel at ease, before the archbishop of the Seville put a ring on a rich widow's finger yesterday: don't think you're out of harm's way - tomorrow, you will wear a cuckold's horns!

Songs for Leontyne, by Lee Hoiby

The Doe (John Fandel)

Through the snow the graceful doe,
Gently slow: heal and toe;
Precisely so.
Through drift, and blow of drift,
and glow of moon and snow
The leaping doe, Her form and shadow.
Near pines, a row,
Thatched with the snow
I watched the doe
Come, and go. And go.

The leaves are falling, falling down as far as though from gardens deep in heaven fading;
They fall with gestures of complete negation.
And, in the night, the heavy earth is falling from all the stars into its loneliness.
And we are falling Even this hand must fall, and, see, the other too. All falling, all.
And yet, one holds all falling everywhere, endlessly, gently in his hands' caress.

Winter Song (Wilfred Owen)

The browns, the olives, and the yellows died,and were swept up to heaven; where they glowed
Each dawn and set of sun 'til Christmastide, And when the land lay pale for them, pale snowed,
Fell back, and down the snowdrifts flamed and flowed.
From off your face, into the winds of winter, The sun brown and the summer gold are blowing;
But they shall gleam again with spiritual glinter, When paler beauty on your brow falls snowing,
And through those snows my looks shall be, my looks shall be soft going.

In the Wand of the Wind (John Fandel)

This was a day the trees turned silver
And wild flowers opened the eyes
Even of the blind.

The meadow grasses polished the green sickle of wind
And finches fashioned the sun
Ringing in the mind.
This was a day the trees turned silver
And finches fashioned the sun.

Evening (Wallace Stevens)

Evening, when the measure skips a beat
And then, another, one by one, and all To a seething minor swiftly modulate.
Bare night is best. Bare earth is best. Bare, bare,
Except for our own houses, huddled low Beneath the arches and their spangled air,
Beneath the rhapsodies of fire and fire,
Where the voice that is in us makes a true response,
Where the voice that is great within us rises up.
As we stand gazing at the rounded moon.

The Serpent (Theodore Roethke)

There was a serpent who had to sing. There was. There was.
He simply gave up serpenting. Because. Because.
He didn't like his kind of life; He couldn't find a proper wife;
He was a serpent with a soul; He got no Pleasure down his Hole.
And so, of course, he had to Sing,
And sing he did, like Anything! Ah!
The birds, they were, they were Astounded; and various measures Propounded.
To stop the Serpent's awful racket: They bought a drum. He wouldn't whack it.
They sent (you always send to Cuba) And bought a most commodious tuba;
They got a horn, they got a flute, but nothing would suit.
He said, "Look, Birds, all this is futile: I do not like to bang or tootle."
And then he cut loose with a Horrible Note that practically split the top of his throat.
"You see," he said, with a Serpent's leer, "I'm serious about my singing career!"
And the woods resounded with many a shriek As the birds flew off to the end of next week!

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

PHYLLIS CURTIN SEMINAR
Third Recital
Tuesday, July 16, 1991 at 4:00 P.M.
Chamber Music Hall

Fiançailles pour rire (Louise de Vilmorin) — Francis Poulenc
- La dame d'André
- Dans l'herbe
- Il vole
- Mon cadavre est doux comme un gant
- Violin
- Fleurs

Anne Marie Wright, soprano
Nathalie Steinberg, piano

Five Greek folksongs — Maurice Ravel
- The awakening of the bride
- Yonder, at the church
- What gallant!
- Song of the lentil gatherers
- All gay!

Katerina Papadolias, soprano
Todd Sisley, piano

Three songs, Opus 69 — Richard Strauss
- Der Stern
- Der Pokal
- Einerlei

Lorraine Langer, soprano
Nathalie Steinberg, piano

Banalités (Apollinaire) — Francis Poulenc
- Chanson d'Orkenise
- Hôtel
- Voyage à Paris
- Fagnes de Wallonie
- Sanglots

Frank Strnad, baritone
Todd Sisley, piano

Five songs on poems of Anna Akhmatova, Opus 27 — Sergei Prokofiev
- The sun-filled room
- True tenderness
- Heart's memory
- Greeting
- The gray-eyed king

Cynthia Wuco, soprano
Keith Burton, piano

And die ferne Geliebte, Opus 98 — Ludwig van Beethoven

David Whitley, tenor
Terry Decima, piano

BALDWIN PIANO

"Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art . . . We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance."

Serge Koussevitzky
Opening Exercises, 1941

The Tanglewood Music Center invites 150 of the world's most talented young musicians to study as Fellows for the summer with tuition fully underwritten by the generosity of donors to the program. A performance facility worthy of these musicians is presently the program's greatest need. The new Concert Hall will provide an appropriate home for all of the many concert activities presented by these gifted performers, and will serve as the home of the Boston Symphony Orchestra's Recital Series and Friday Prelude Concerts. It will also allow music lovers like you to experience music in a superb new environment, and to create a lasting gift to future generations.

For information on how you can participate in this exciting venture, please visit the Friends Office at Tanglewood or call Joyce Serwitz at 617-638-9273. We give special thanks to the following donors, who are helping to make the new Concert Hall a reality.

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June 1991

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FIANCAILLES POUR RIRE

WHIMSICAL BETROTHAL

LA DAME D'ANDRÉ

André ne connait pas la dame
Qu'il prend aujourd'hui par la main.
A-t-elle un coeur à lendemains,
Et pour le soir á-t-elle une âme?

Au retour d'un bal campagnard
S'en allait-elle en robe vague
Chercher dans les meules la bague
Des fiançailles du hasard?

A-t-elle eu peur, la nuit venue,
Guettée par les ombres d'hier,
Dans son jardin, lorsque l'hiver
Entrait par la grande avenue?

Il l'a aimée pour sa couleur,
Pour sa bonne humeur de Dimanche.
Pâlira-t-elle aux feuilles blanches
De son album des temps meilleurs?

ANDRE'S WOMAN FRIEND

Andre does not know the woman
Whom he took by the hand today
Does she have a heart for tomorrows,
And for the evening a soul?

When returning from a country ball
Did she go in her flowing dress
To seek in the haystacks the ring
for the random betrothal?

Was she afraid, when night fell,
Haunted by the ghosts of the past,
In her garden, when winter
entered by the wide avenue

He loved her for her colour,
For her good humour of Sunday.
Will she fade on the white leaves
of his album of better days?

DANS L'HERBE

Je ne peux plus rien dire
Ni rien faire pour lui.
Il est mort de sa belle
Il est mort de sa mort belle
Dehors
Sous l'arbre de la Loi
En plein silence
En plein paysage
Dans l'herbe.
Il est mort inaperçu
En criant son passage
En appelant
En m'appelant.
Mais comme j'étais loin de lui
Et que sa voix ne portait plus

Il est mort seul dans les bois
Sous son arbre d'enfance.
Et je ne peux plus rien dire
Ni rien faire pour lui.

IN THE GRASS

I can say nothing more
nor do anything for him.
He died for his beauty
he died a beautiful death
Outside
Under the tree of the law
In deep silence
In open countryside
In the grass.
He has died unnoticed
Calling out in his passing
Calling
Calling me.
But as I was far from him
and because his voice carried no longer
He died alone in the woods
under the tree of his childhood.
And I can say nothing more
nor do anything for him.

IL VOLE

En allant se coucher le soleil
Se reflète au vernis de ma table

C'est le fromage rond de la fable
Au bec de mes ciseaux de vermeil.

Mais où est le corbeau? Il vole.

Je voudrais coudre mais un aimant
Attire à lui toutes mes aiguilles.
Sur la place les joueurs de quilles
De belle en belle passent le temps.

Mais où est mon amant? Il vole.

C'est un voleur que j'ai pour amant,
Le corbeau vole et mon amant vole,
Voleur de coeur manque à sa parole
Et voleur de fromage est absent.

Mais où est le bonheur? Il vole.

Je pleure sous le saule pleureur
Je mêle mes larmes à ses feuilles.
Je pleure car je veux qu'on me veuille
Et je ne plais pas à mon voleur.

Mais où donc est l'amour? Il vole.

Trouvez la rime à ma déraison
Et par les routes du paysage
Ramenez-moi mon amant volage
Qui prend les coeurs et perd ma raison.

Je veux que mon voleur me vole.

HE FLIES

As the sun sets
it is reflected on the surface of
my table
It is the round cheese of the fable
of the beak of my silver scissors.

But where is the crow? It flies.

I wish to sew but a magnet
attracts all of my needles to him.
On the square the skittle players
With game after game pass the time.

But where is my lover? He flies.

I have a thief for my lover,
The crow flies and my lover steals,
Thief of hearts breaks his word
and the thief of cheese is gone.

But where is hapiness? It flies.

I weep under the weeping willow
I mingle my tears with its leaves.
I weep because I want to be desired
and I am not pleasing to my thief.

But where is then is love? It flies.

Find the rhyme for my lack of reason
and by the roads of the countryside
return to me my fickle lover
who takes hearts and makes me crazy.

I wish my thief would steal me.

MON CADAVRE EST DOUX COMME UN GANT

Mon cadavre est doux comme un gant
Doux comme un gant de peau glacée
Et mes prunelles effacées
Font de mes yeux des cailloux blancs.

Deux cailloux blancs dans mon visage
Dans le silence deux muets
Ombrés encore d'un secret
Et lourds du poids mort des images.

Mes doigts tant de fois égarés
Sont joints en attitude sainte
Appuyés au creux de mes plaintes
Au noeud de mon coeur arrêté.

Et mes deux pieds sont les montagnes
Les deux derniers monts que j'ai vus
A la minute où j'ai perdu
La course que les années gagnet.

Mon souvenir est ressemblant,
Enfants emportez-le bien vite,

Allez, allez ma vie est dite.
Mon cadavre est doux comme un gant.

MY CORPSE IS AS LIMP AS A GLOVE

My corpse is as limp as a glove
limp as a glove of glace kid
and my two pupils hidden
make my eyes two white pebbles.

Two white pebbles in my face
two mutes in the silence
Shadowed still by a secret
and heavy with the weight of images
of death.

My fingers are so often straying
and are joined in a saintly pose
Leaning on the hollow of my groans
On the knot of my arrested heart.

And my two feet are the mountains
the last two hills which I saw
at the minute when I lost
the race that the years win.

I still resemble myself
Children carry away the memory
quickly,
Go, go my life is done.
My corpse is as limp as a glove.

VIOLON

Couple amoureaux aux accents méconnus

Le violon et son joueur me plaisent.
Ah! j'aime ces gemissements tendus
Sur la corde des malaises.
Aux accords sur les cordes des pendus

A l'heure où les Lois se taisent
Le coeur, en forme de fraise,
S'offre à l'amour comme un fruit inconnu.

VIOLIN

Couple enamoured with the misprized
accents
the violin and its player please me.
Ah! I love these groans stretched out
on the cord of uneasiness.
On the chords on the cords of the
hanged
at the hour when the law is silent
the heart, in the form of a strawberr
Offers itself to love like an
unknown fruit.

FLEURS

Fleurs promises, fleurs tenues dans
tes bras,
Fleurs sorties des parenthèses d'un pas,

Qui t'apportait ces fleurs l'hiver

Saupoudrées du sable des mers?
Sable de tes baisers, fleurs des amours
fanées
Les beaux yeux son de cendre et dans
la cheminée
Un coeur enrubanné de plaintes
Brûle avec ses images saintes.

FLOWERS

Promised flowers, flowers held in
your arms,
Flowers coming out of the
parenthesis of a step,
who brought you these flowers in
winter
powdered with the sand of the seas?
Sand of your kisses, flowers of
faded loves
the beautiful eyes are the ashes and
in the fireplace
a heart ribboned with sighs
burns with the saintly images.

Poetry by Louise de Vilmorin
Music by Francis Poulenc

Ravel, Maurice
(]875-]937)

FIVE GREEK FOLK SONGS

THE AWAKENING OF THE BRIDE

Greet the morning with open pinions.
Three beauty spots have set my heart aflame.
Look at the golden ribbon which I bring you
to tie around your hair.
Let us get married, my love, if you will!
In our two families all are related.

YONDER, AT THE CHURCH

Yonder, at the church,
near the church Ayio Sidero,
the church, oh Blessed Virgin,
the church of Ayio Costantino,
are gathered together,
assembled in great numbers,
in the world, oh Blessed Virgin,
all the bravest people!

WHAT GALLANT!

What gallant can compare with me,
of all those passing by?
Won't you tell me, Vassiliki?
Look at the pistols and the sharp saber
hanging from my belt...
And it is you whom I love!

SONG OF THE LENTIL GATHERERS

Oh joy of my soul, joy of my heart,
treasure to me so dear;
joy of the soul, and of the heart,
you whom I ardently love,
you are more beautiful than an angel.
Oh when you appear, angel so sweet,
before our eyes,
like a lovely, blond angel
under the bright sun,
alas, all our poor hearts sigh!

ALL GAY!

Very merrily, aah, very happily;
beautiful legs, tireli that dance,
lovely legs, even the glasses are dancing,
la, la, la, la...

Lorraine Langer, Soprano

Richard Strauss, Op. 69 No. 1,2,3.

The Star

I see it again, the lovely star
it greets from above, it nears me gladly;
it warms and sparkles, the closer it comes,
it obscures the others, it oppresses the hearts.

With hair flying, it hurries toward me,
the people dream of victory, I dream of peace.
The others explain the future,
for me past times shine into the house.

The Goblet

Friends, dedicate the goblet
that foreign people of the world
who at the same sunbeam lightup,
come together, take pleasure;

Happiness to the unknown beings,
Lightsent, Heartrelated,
who's eyes passover
when they look into the sun.

Sameness

Her mouth is always the same,
her kiss to me is always new,
Her eyes are still the same
her free gaze is faithful to me.

Oh you lovely one and the same,
How much diversity comes from you.

BANALITIES (G. Apollinaire)

SONG OF ORKENISE I

Through the gates of Orkenise
a carter wants to enter
Through the gates of Orkenise
a tramp wants to leave.

And the town guards
hasten up to the tramp:
'What are you taking from the town?'
'I leave my whole heart there.'

And the town guards
hasten up to the carter:
'What are you bringing into the town?'
"My heart to be married!'

What a lot of hearts in Orkenise!
the guards laughed, laughed!
Tramp the road is hazy,
love makes the road hazy, O carter.

The fine-looking town guards
knitted superbly;
then the gates of the town
slowly closed.

TRIP TO PARIS III

Ah! how charming
to leave a dreary place
for Paris
delightful Paris
that once upon a time love must have
created.

Hôtel II

My room is shaped like a cage
the sun puts its arm through
the window.
but I would like to make
smoke pictures
I light at the fire of day
my cigarette
I do not want to work
I want to smoke.

WALLOON UPLANDS IV

Overwhelming sorrow
seized my heart in the
desolate uplands
when I tired I rested in
the fir plantation
the weight of the kilometers
blustered
the west wind
I had left the pretty wood
the squirrels stayed there
my pipe tried to make clouds
in the sky
which remained obstinately clear

I did not confide any secret
except an enigmatic song
to the damp peat bog.

the heather fragrant with
honey
attracted the bees
and my aching feet
crushed the bilberries and
the blueberries

tenderly united
North
North
Life twists itself there
in strong trees and twisted
life bites there
death
ravenously
when the wind howls,

SOBS V

Our love is ordered by the calm
stars
now that we know that in us many men
have their being
who came from very far away
and are one under our brows
it is the song of the dreamers
who tore out their heart and carried it in the right hand
(remember dear pride all these
memories
of the sailors who sang like conquerors
of the chasms of Thule of the
gentle skies of Ophir
of the cursed sickpeople of those
who fled from their shadow
and of the joyous return of happy emigrants)
this heart ran with blood
and the dreamer went on thinking
of his wound delicate
(You will not break the chain of these causes)
and painful and said to us
which are the effects of other causes)
my poor heart, my broken heart
resembling the heart of all men
(here here are our hands that life enslaved)
Has died of love or so it seems

has died of love and here it is
such is the way of all things
tear out yours also
(and nothing will be free until
the end of time)
let us leave all to the dead
and hide our sobs.

PROKOFIEV Five Songs Op. 27 (Anna Ahkmatova)

The sun filled the room with a yellow dusty haze
I awakened and remembered, Darling, it's your name day!

Because of this even the snowy distances beyond the windows seem warm
Even I, insomniac that I am, can sleep like a communicant.

(II)
One would not mistake true tenderness for anything else
It is Quiet

In vain you solicitiously wrap my shoulders and breast in furs
In vain you utter respectfully, words about first love
How well I know those persistent insatisfied glances of yours!

(III)
The heart's memory of the sun grows faint
The grass is yellow
A few early snowflakes blow in the wind
Barely, barely
.....(omitted from original poem.....
The narrow canals have stopped flowing
The water is chilly
Nothing will ever happen here - Oh Never!)
The willow spreads its transparent fan against the sky

Perhaps I should not have become your wife

The heart's memory of the sun grows faint
What's this? Darkness? It could be....
One night brings winter's first hard freeze.

(IV)
Hello! Do you hear the rustling to the right of your desk?
You won't finish writing these lines - I've come to you!

Are you really going to hurt my feelings the same way you did
last time saying that you do not see these hands, my hands and eyes.

Here in the room it is simple and bright.
Do not drive me there where under the bridge the water is turning to ice.

(V)
Glory to unavoidable pain!
The gray eyed King died yesterday. The Autumn eve was scarlet.
My husband, returning, calmly said," They brought him back from the hunt. You know they found his body under the old oak. Pity the Queen so young! Overnight her hair has turned gray." Then he found his pipe on the hearth and left as he did every night for work.
I awoke my daughter and looked into her eyes of gray
Outside the windows the poplars whisper: "You'll never see your King again."

An die ferne Geliebte
To a distant Beloved

I.

I sit on a hill looking
into the foggy blue clouds,
looking towards the distant meadows
where I found you my beloved.

I am seperated far from you
divided by hill and valley,
between us and our peace
our happyness and our torment.

Ah, you cannot see the gaze
burning its way so quickly
towards you,and my sighs are
scattered in the space which
divides us.

Then is there nothing that will bring
loves message to you. I will sing songs
which will tell of my suffering to you.

For the sound of song weakens all space
and time,and a loving heart is raised
by the devoted offering of a loving heart.

II.

Where the mountains so blue look down
from the misty greyness.
Where the suns glow fades when clouds
draw around. I will be there.

There in the peaceful valley sorrows
and torment are still.
Where among the rocks the flowers
quietly stay. And the wind blows so gently,
I will be there.

Into the mystical forest I am drawn
by the power of love and inner pain
Ah, nothing would drag me from finding
my dearest, if I could be with you forever.

III.

Little swifts on high,
and you, little tiny brooklet,
If you should happen to see my darling
give her a thousand greetings for me.

You clouds,if you see her walking
in the quiet valley,
Let my picture arise before her,
soft in the airy hall of heaven.

If she stands by the bushes,which
at autum time are brown,
tell her what happened to me,tell her
little birds of my pain.

Calm Westwinds as you blow,bring to my
hearts desire my sighs,which die away
like the last ray of sunlight.

Whisper my loving thoughts to her,
let her see truly in your ripples
my numberless tears.

IV.

These clouds on high,this merry flock
of birds will see you, gracious one.
Take me too on this airy flight.

These Westwinds will play teasingly
around your cheeks and your breast,
ruffling your silk curls.
If only I might share their pleasure.

From those hills
this little stream rushes busily
towards you.
If her picture is reflected in you,
hurry back without delay.

(continued)

V.

May returns, the meadow is in bloom.
The breezes waft so gently,so lukewarm.
The streams now chatter as they run.
The swallow returns to the hospitable roof,
it builds itself its bridal chamber so eagerly,
there love is to be at home.

Busily from all around it brings itself
some softer things for the bridal bed,
some warming things for the little ones.
Now the couple is living so faithfully together,
what winter had surrendered,has now been joined by May.
Which knows how to bring together anything that is in love.

May returns,the meadow is in bloom.
The breezes waft so gently,so lukewarm.
I alone cannot move from here.
When the spring brings together everything that
is in love,
it is only upon our love that no spring dawns,
and it brings only tears.

VI.

Take them then,these songs,
which I have sung for you,my beloved,
sing them again in the evenings
to the sweet sound of the lute.
When the red sunset draws towards the still blue lake
and its last ray burns out
behind the mountain top;

And you sing what I have been singing,
what rang out of my full heart
without artificial show,
conscious only of longing:

then these songs will tell
all that has kept us so far apart,
and a laving heart may be reached
by the devoted offering of a loving heart.

Tanglewood Music Center

P R O G R A M

THIRD CHAMBER MUSIC CONCERT

Saturday, July 20, 1991 at 2:00 P.M.
Theatre Concert Hall

Prepared by Richard Ranti, Joel Smirnoff, Gilbert Kalish and Louis Krasner

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Wolfgang Amadeus Mozart
(1756-1791)

Serenade No. 11 in E-flat Major, K. 375
- Allegro maestoso
- Minuetto I
- Adagio
- Minuetto II
- Finale: Allegro

Jennifer Weeks, Gustav Highstein, oboes
Scott Andrews, Jerome Simas, clarinets
Daniel Matsukawa, Daniel Burdick, bassoons
Elizabeth Cook, John Rieckhoff, horns

Quartet In D minor for Strings, K. 421
- Allegro
- Andante
- Menuetto: Allegretto
- Allegro ma non troppo

Gabrielle Shek, violin
Hilary Walther, violin
Victoria Eanet, viola
Darrett Adkins, cello

Intermission

Quartet in G minor for Piano and Strings, K. 478
- Allegro
- Andante
- Rondo

Natalie Leggett, violin
Kathleen Sihler, viola
Andrea Markosh, cello
Francine Kay, piano

Quintet in C Major for Strings, K. 515
- Allegro
- Andante
- Menuetto: Allegretto
- Allegro

Kiichi Watanabe, violin
Sangeeta Swamy, violin
Daniel Panner, viola
Kathleen Sihler, viola
Alexander Ezerman, cello

BALDWIN PIANO

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Serge Koussevitzky
Opening Exercises, 1941

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Tanglewood Music Center

P R O G R A M

FOURTH CHAMBER MUSIC CONCERT

Sunday, July 21, 1991 at 10:00 P.M.
Theatre Concert Hall

Prepared by Joel Smirnoff, Leon Fleisher, Oliver Knussen and Joel Krosnick

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Haydn — Quartet in E-flat Major for Strings, Op. 33, no. 2
Allegro moderato, cantabile
Scherzo: Allegro
Largo sostenuto
Finale: Presto

Sharon Gewirtz, violin
Rebecca Whitling, violin
Laura Shuster, viola
Johan Stern, cello

Beethoven — Quintet in E-flat Major, for Piano and Wind Instruments, Op. 16
Grave; Allegro ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Tricia Wlazlo, oboe
Erika Shrauger, clarinet
Shawn Mouser, bassoon
Suzanne George, horn
Tomer Lev, piano

Nag Bhushan — On the Edge of the Sea

Jessica Wakefield, violin
Judith Chamberland, violin
Sharon Wetherbee, viola
Alexander Ezerman, cello
Eric Gronfor, bass
Scott Jackson, percussion
Tomer Lev, piano
Makiko Nishio, flute
Marion Arthur, oboe
Robert Olivia, clarinet
Kristen Marks, bassoon
Beth Beeson, horn
Matthew Sonneborn, trumpet
Mark Hetzler, trombone
Nag Bhushan, conductor

Nag Bhushan was born in Bangalore, India in 1970 and studied at St. Xavier's School, New Delhi, and at St. Mary's Music School, Edinburgh, Scotland. Later he was awarded a fellowship from Dartington Summer School to study with Dominic Muldowney and Robert Saxton. In September 1988 he won a complete scholarship from the INLAKS Foundation to study at the Purcell School, London. Here he founded a contemporary music ensemble and debuted as conductor at the South Bank Centre in July 1989. In 1990 he won a complete scholarship at Oberlin where he studies with Michael Daugherty and Edward Miller. His awards include the Tippett Composition Prize in 1988, the SPNM String Quartet Award in 1989, and the ALEA III International Composition Prize in 1990. Nag Bhushan is a Fellow in Composition at the 1991 Tanglewood Music Center. The Tanglewood Music Center Composition Program is being funded in part by a grant from The Pew Charitable Trusts.

"On the Edge of the Sea" is scored for chamber orchestra and is based on a poem by Rabindranath Tagore bearing the same title. The composition depicts the mood of the poem and is in one continuous movement.

Brahms — Quintet in B minor for Clarinet and Strings, Op. 115
Allegro
Adagio
Andantino; Presto non assai, ma con sentimento
Con moto

Josefina Vergara, violin
Robert J. Chiu, vio
Piotr Swic, viola
Melissa Barnard, cello
Orit Orbach, clarinet

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Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER ORCHESTRA

Fourth Concert
Sunday, July 21, 1991 at 8:30 P.M.
Theatre Concert Hall

Rossini — Overture "La Scala di Seta"

Mark Stringer, conductor
New York, New York

Prokofieff — Classical Symphony, Opus 25

Allegro
Larghetto
Gavotta: Non troppo allegro
Finale: Molto vivace

Alexander Platt, conductor
Westport, Connecticut

Intermission

Bruckner — Symphony No. 7 in E Major

Allegro moderato
Adagio; Sehr feierlich und sehr langsam
Scherzo: Sehr schnell
Finale: Bewegt, doch nicht schnell

Simon Rattle, conductor

This program was prepared under the guidance of Gustav Meier and Simon Rattle.

BALDWIN PIANO

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ORCHESTRA PERSONNEL
(Winds, brass and percussion listed alphabetically)

First violins

Aet Ratassepp
Leah Roseman

Yuan Yu
Natalie Leggett

Wendy Putnam
Judith Chamberland

Brynn Albanese
Kiichi Watanabe

Josefina Vergara
Robert J. Chiu

Emi Ohi Resnick
Jennifer Carsillo

Lisa K. Ferguson
Zoe Black

Second violins

Ariadne Daskalakis
Rebecca Whitling

Deborah Widdup
Chung-Mei Chang

Hilary Walther
Takane Funatsu

Ayano Ito
Sarah Roth

Yeh Shen
Sharon Gewirtz

Jessica Wakefield
Gabrielle Shek

Sangeeta Swamy
Florence Altenburger

Violas

Jennifer Stahl
Joan Derhovsepian

Piotr Swic
Kathleen Sihler

Stefan Drabek
Sarah Wetherbee

Anke Hendrichs
Daniel Panner

Laura Shuster
Ralph Farris

Dov Scheindlin
Victoria Eanet

Cellos

Achim Melzer
Andrea Markosh

Bridget Macrae
Margaret Parkins

Darrett Adkins
Johan Stern

Eric Gaenslen
Melissa Barnard

Sophie Willer
Adam Fisher

Alexander Ezerman
Felix Wang

Basses

Jonathan Imsande
William Everett

Tracy Rowell
Jeffrey Weisner

Eric Gronfor
Josee Deschenes

Jacqueline Pickett

Flutes

Nathalie Lacaille
Melissa Mielens
Makiko Nishio
Christina Smith
Lisa Wienhold

Oboes

Marion Arthur
Gustav Highstein
Pierre Roy
Jennifer Weeks
Tricia Wlazlo

Clarinets

Scott Andrews
Robert Olivia
Orit Orbach
Erika Shrauger
Jerome Simas

Bassoons

Daniel Burdick
Kristen Marks
Daniel Matsukawa
Shawn Mouser
Steve Wangler

Horns

Beth Beeson
Elizabeth Cook
Suzanne George
*Beth Graham
Kristin Jurkscheit
*Stephen Kostyniak
Andrea Menousek
*Kimberly Penrod
John Rieckhoff

Trumpets

Zhong-Hui Dai
Brian Neal
Donald Sipe
Herbert Smith
Matthew Sonneborn

Trombones

Darren Acosta
Jon Etterbeek
Mark Hetzler

Bass trombone

Randall Hestand

Tuba

David Moen

Percussion

Scott Jackson
Brian Jones
Ronald Kushmaul
Brent Kuszyk
Gregory White
Peter Wilms

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Program Notes

Overture to *La scala di seta*

Audiences today know Rossini primarily as the composer of fresh and vivid stage works in the genre known as "opera buffa," or comic opera, of which the finest example is *The Barber of Seville*. *La scala di seta* (*The Silken Ladder*) was the third of the one-act farces Rossini composed for the Teatro S. Moise in Venice. Although stage performances of these early works are encountered but rarely outside of the composer's home town of Pesaro, they are fast-moving and filled with delicious fun. *La scala di seta* is the most popular of all Rossini's contributions to that genre, a lively "perpetuo moto" that anticipates the energy of the comedy to follow.

Classical Symphony, Opus 25

This symphony is officially Prokofiev's Symphony No. 1 in D Major, but the nickname "Classical" has taken hold so thoroughly that it is virtually never identified in the more formal way. The actual impetus to write the "Classical" Symphony came from Prokofiev's desire to compose an entire symphony without the use of a piano (his normal method of composition). It occurred to him that it might be easier to employ Haydn's style in that undertaking. And another thought intrigued him: if Haydn were alive at the time of his new composition (1916), how would he blend his own musical style with the newer elements of later music? Prokofiev decided to answer the question for him. Throughout, classical elements are employed by Prokofiev, but in a way that tells us that the classical air is not simple imitation or pastiche, but a reworking of traditional musical gestures with witty modern twists.

Symphony No. 7 in E

Six of Bruckner's symphonies begin with a hum from which thematic fragments detach themselves or against which he projects a spacious melody. Here in the Seventh, as Robert Simpson so aptly says, "the entrance...leads to a very lofty and light interior," a vastly arching melody in which the cellos are subtly supported, now by a horn, now by the violas, now by a clarinet. To the extent that Bruckner here conveys an immense arch, he is giving us in microcosm the sense of the entire movement. In the solemn Adagio he introduces a new sound, that of a quartet of Wagner tubas, instruments designed for *Die Ring des Nibelungen* and intended to combine the mellowness of the horns with the weight of a tuba. The Finale, to quote Simpson again, "blends solemnity and humor in festive grandeur." At the end, all is gathered into a blaze of E Major as intimations of the symphony's beginning return and the heavens open.

Program notes edited by Brian D. Kerr from essays by Steven Ledbetter and Michael Steinberg.

Tanglewood Music Center

P R O G R A M

A CONCERT OF SONG AND CHAMBER MUSIC

Wednesday, July 24, 1991 at 8:30 P.M.
Theatre Concert Hall

Prepared under the supervision of Fenwick Smith, Alan Smith, Terry Decima, Bradley Lubman and Julius Levine

---

György Ligeti — Six Bagatelles for Wind Quintet
- Allegro con spirito
- Rubato. Lamentoso
- Allegro grazioso
- Presto ruvido
- Adagio. Mesto
  Bela Bartok In Memoriam
- Molto vivace. Capriccioso

Makiko Nishio, flute
Marion Arthur, oboe
Erika Shrauger, clarinet
Daniel Matsukawa, bassoon
Kristin Jurkscheit, horn

William Walton — Three poems of Edith Sitwell
- Daphne
- Through gilded trellises
- Old Sir Faulk

Michele Patzakis, soprano
Alan Smith, piano

Joseph Marx — Five songs
- Und gestern hat er mir Rosen gebracht
- Barkarole
- Selige Nacht
- Ein junger Dichter denkt an die Geliebte
- Valse de Chopin

Margaret Morrison, soprano
Shiela Kibbe, piano

Alexandra Harwood — Night Voices (1989)

Leah Roseman, violin
Piotr Swic, viola
Achim Melzer, cello
Francine Kay, piano
Martin Bruns, baritone
Melissa Mielens, flutes
Pierre Roy, oboe, English horn
Orit Orbach, clarinets
Daniel Burdick, bassoon
John Carrington, harp
Bradley Lubman, conductor

Night Voices is a statement about my feelings on apartheid in South Africa. An unaccompanied recitation of the African Anthem (omitting the last note) introduces the piece. Its last phrase, 'usi-sikelela' (God bless us) acts as an underlying motif in the work, initially appearing quite obscured and becoming more and more clear as the piece progresses. *Night Voices* was premiered in Alice Tully Hall, Lincoln Center, this spring.
Born in London in 1966, Alexandra Harwood started composing and playing piano at 4 and after studying briefly with Oliver Knussen she attended the Royal College of Music where she studied with Joseph Horovitz and won the Cobbett and Hurlstone Prize for Composition and the Prize for Outstanding Composition Student. In 1988 Ms. Harwood studied for a year with William Kraft in Los Angeles. In 1989 she won the Henry Mancini Prize for Composition and was made a Boulez Fellow.

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Serge Koussevitzky
Opening Exercises, 1941

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Ms. Harwood has just received her Masters degree in Composition from Juilliard where she studied with Milton Babbitt. This fall she will be Resident Composer for Juilliard's Theatre Department. She is currently working on a commission from the Cardinal Brass Quintet for their recital in Weill Hall. Alexandra Harwood is a Fellow in Composition at the 1991 Tanglewood Music Center. The Tanglewood Music Center Composition Program is being funded in part by a grant from The Pew Charitable Trusts.

Intermission

Franz Schubert — Quintet in A Major for Piano and Strings, Op. 114 ("Trout")

Allegro vivace
Andante
Scherzo: Presto
Tema: Andantino
Finale: Allegro giusto

Yuan Yu, violin — Sophie Willer, cello
Stefan Drabek, viola — Jacqueline Pickett, bass
Catherine Weill-Laor, piano

Three poems of Edith Sitwell, by William Walton

Daphne

When green as a river was the barley
Green as a river the rye,
I waded deep and began to parley
With a youth whom I heard sigh.
"I seek," said he, "a lovely lady,
A nymph as bright as a queen,
Like a tree that drips with pearls her shady
Locks of hair were seen;
And all the rivers became her flocks
Though their wool you cannot shear.
Because of the love of her flowing locks.
The kingly sun like a swain
Came strong, unheeding of her scorn,
Wading in deeps where she has lain,
Sleeping upon her river lawn
And chasing her starry satyr train.
She fled, and changed into a tree, --
That lovely fair-haired lady....
And now I seek through the sere summer
Where no trees are shady!"

Through Gilded Trellises

Through gilded trellises
Of the heat, Dolores
Inez, Manuccia,
Isabel, Lucia
Mock time that flies.
'Lovely bird, will you stay and sing,
Flirting your sheened wing, --
Peck with your beak, and cling
To our balconies?'
They flirt their fans, flaunting--
'O Silence enchanting
As Music!' then slanting
Their eyes
Like gilded or emerald grapes
They take mantillas, capes,
Hiding their simian shapes.
Sighs
Each lacy, '"Our spadille
Is done'....Dance the quadrille
From Hell's towers to Seville,
Surprise
Their siesta',Dolores
Said. Through gilded trellises
Of the heat, spangles
Pelt down through the tangles
Of bell-flowers; each dangles
Her castanets, shutters
Fall while the heat mutters,
With sounds like a mandoline
Or tinkled tambourine....
Ladies, Time dies!

Old Sir Faulk

Old
Sir
Faulk,
Tall as a stork,
Before the honeyed fruits of dawn were ripe, would walk
And stalk with a gun
The reynard-coloured sun
Among the pheasant-feathered corn the unicorn has torn, forlorn the
Smock-faced sheep
Sit
And
Sleep,
Periwigged as William and Mary, weep...
"Sally, Mary, Mattie, what's the matter, why cry?"
The huntsman and the reynard-coloured sun and I sigh
"Oh, the nursery-maid Meg
With a leg like a peg
Chased the feathered dreams like hens and when they laid an egg
In the sheepskin
Meadow
Where
The serene King James would steer
Horse and hounds, then he
From the shade of a tree
Picked it up as spoil to boil for nursery tea", said the mourners. In the
Corn, towers strain
Feathered tall as a crane,
And whistling down the feathered rain, Old Noah goes again --
An old dull mome
With a head like a pome,
Seeing the world as a bare egg
Laid by the feathered air; Meg
Would beg three of these
For the nursery teas
Of Japhet, Shem, and Ham; she gave it
Underneath the trees
Where the boiling
Water
Hissed
Like the goose-king's feathered daughter -- kissed
Pot and pan and copper kettle
Put upon their proper mettle
Lest the Flood begin again through these!

Five songs, by Joseph Marx

Und gestern hat er mir Rosen gebracht (And yesterday he brought roses to me)
(Th. Lingen)

Ah yesterday he brought roses to me,
Their scent has brought the memory,
the entire night, of one who thinks
of me.
I dreamt the whole night of him.

And today I go, smiling silently
taking his roses with me,
and wait and listen,
and everytime the door opens
my heart trembles so.
Ah, would he come to me.
And I kiss the roses that he brought me
and go and seek the dream of the night.

Barkarole
(Adolf Friedrich von Schack)

About the tips of the dipping oars
trembles, sparkles a shimmering
gleam,
that, at each strokes, flees,
flashing
and dancing from wave to wave.

From delight of love within my breast
my heart, like the water, trembles,
sparkles,
exulting to the stars and suns on
high,
quivering to vanish in the billowing
glow.

On the rock, through plane-trees'
green,
already I see the pillared roof,
and the twinkling light on the balcony
proclaims to me my love's still
awake.

Fly, my boat, and hide us discreetly,
hide us, blissful August night;
sweet it is to rock on the waves,
but sweeter, sweeter to lie on his
breast.

Selige Nacht (Blissful Night) (O.E. Hartleben)

Blissful in love's arms we fell
asleep,
the summer wind watched at the open
window,
and bore out the peace of our every
breath to the moon-bright night.
And from the garden, feeling its timid
way, a scent of roses to our love bed
came
and gave us wondrous dreams,
ecstatic dreams, so rich in longing.

Ein junger Dichter denkt an die Geliebte (A Young Poet Thinks of his Beloved)
(From the Chinese, Sao-han.)

The moon soars upwards,
lost in lovesick dreaming,
to seek repose in the calm of the
night
A soft zephyr kisses the lakelet's
glistening surface,
which melodiously moves.

O sweet sound,
when kindred souls are wedded,
who thus to be united were created.
Ah, they who one to be
have been created,
on this sad earth rarely come together.

Valse de Chopin (Chopin Waltz) (from the Pierrot lunaire by Albert Giraud)

As a pale drop of blood,
dyes the lips of one who suffers,
also rests upon these notes
a seductive, fatal charm.

Chords of wild pleasure are sounding
of despair the icy dream.
As a pale drop of blood
dyes the lips of one who suffers.

Hot and exultant, sweet and pining,
melancholy gloomy measure,
Do not ever come again to my mind.

To my thoughts you are clinging
like a pale drop of blood.

Night in the Township, by Ronald Harwood

Close your eyes, you could be
anywhere
But you are not.
You are nowhere, you are no one,
how can you
Close your eyes?

The moment the sun sets and the
trains
Disgorge a million million ants
Watch out for the boot that crushes
The moment the sun sets.

And in the light, too, the boot is
careless of the ants,
Children die, even at dawn, and a man
can rage

Blindfold, smell death hear mourners
mourn
And in the light.

You can hear the news in Soweto with
your eyes closed:
The barefoot brother of a brother
hanged, with his
Eyes closed, and no rope, no chair to
stand on,
You can hear the news.

But when the day comes, how will you
know
With your eyes closed, and the blind-
fold tight
That the brother is your brother? -- so
glance this way
When the day comes.

Tanglewood Music Center

P R O G R A M

FIFTH CHAMBER MUSIC CONCERT

Sunday, July 28, 1991 at 10:00 A.M.
Theatre Concert Hall

Prepared by Ann Hobson Pilot and Julius Levine, Joel Krosnick, Donald MacCourt and Andrew Jennings

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Debussy — Sonata for Flute, Viola, and Harp (1915)
- Pastorale: Lento, dolce rubato
- Interlude: Tempo di minuetto
- Final: Allegro moderato ma risoluto

Nathalie Lacaille, flute — Daniel Panner, viola
John Carrington, harp

John Costa — Quartet No. 1

The Westbrook Quartet
Andrew Bruck, violin — Cynthia Kempf, viola
Susan Brenneis, violin — Chizuko Matsusaka, cello

John Vasconcelos Costa, from Taunton, Massachusetts, received his B.M. from the University of Rhode Island in 1984. After studying for two years with Richard Romiti he entered the graduate program in composition at the University of Michigan where his teachers have included George Balch Wilson, William Albright, Eugene Kurtz, William Bolcom, and Fred Lerdahl. A doctoral student at Michigan, he has received the University's Regents Fellowship and the Eugene and Sayde Power Fellowship in the Performing Arts.
John Costa has been a Fellow in composition at The Composer's Conference at Wellesley College and The Festival at Sandpoint. He is the winner of the 1990 Georges Enesco International Competition and the recipient of the Charles Ives Scholarship (1991) given by the American Academy and Institute of Arts and Letters. John Costa is a Fellow in Composition at the 1991 Tanglewood Music Center.
The Tanglewood Music Center Composition Program is being funded in part by a grant from The Pew Charitable Trusts.

Dvorak — Quintet in E-flat Major for Strings, Op. 97
- Allegro non tanto
- Allegro vivo
- Larghetto
- Finale: Allegro giusto

Aet Ratassepp, Emi Ohi Resnick, violins
Dov Scheindlin, Sarah Wetherbee, violas
Adam Fisher, cello

Janacek — Suite "Mladi" (Youth) (1924)
- Allegro
- Andante sostenuto
- Vivace
- Allegro animato

Christina Smith, flute — Jerome Simas, bass clarinet
Pierre Roy, oboe — Steve Wangler, bassoon
Scott Andrews, clarinet — Andrea Menousek, horn

Shostakovitch — Quintet in G minor for Piano and Strings, Op. 57
- Prelude: Lento
- Fugue: Adagio
- Scherzo: Allegretto
- Intermezzo: Lento
- Finale: Allegretto

Wendy Putnam, violin — Jennifer Stahl, viola
Takane Funatsu, violin — Johan Stern, cello
Reiko Uchida, piano

BALDWIN PIANO

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Opening Exercises, 1941

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Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER ORCHESTRA
Fifth Concert

Sunday, July 28, 1991 at 8:30 P.M.
Theatre Concert Hall

Schubert — Symphony No. 5 in B-flat, D. 485
- Allegro
- Andante con moto
- Menuetto: Allegro molto
- Allegro vivace

Leon Fleisher, conductor

Intermission

Debussy — Images
- I. Gigues

Mark Stringer, conductor
New York, New York

Ravel — Rapsodie Espagnole
- Prelude a la nuit
- Malaguena
- Habanera
- Feria (The Fair)

Alexander Platt, conductor
Westport, Connecticut

Bartok — Suite from *The Miraculous Mandarin*

Lothar Koenigs, conductor
Aachen, Germany

This program was prepared under the guidance of Leon Fleisher, Simon Rattle, and Gustav Meier.

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ORCHESTRA PERSONNEL

(Winds, brass and percussion listed alphabetically)

First violins

Deborah Widdup
Sangeeta Swamy

Yeh Shen
Hilary Walther

Sarah Roth
Rebecca Whitling

Takane Funatsu
Gabrielle Shek

Jessica Wakefield
Florence Altenburger

Sharon Gewirtz
Ayano Ito

Ariadne Daskalakis
Chung-Mei Chang

Second violins

Lisa K. Ferguson
Zoe Black

Jennifer Carsillo
Robert J. Chiu

Brynn Albanese
Emi Ohi Resnick

Natalie Leggett
Leah Roseman

Yuan Yu
Wendy Putnam

Kiichi Watanabe
Josefina Vergara

Judith Chamberland
Aet Ratassepp

Violas

Dov Scheindlin
Sarah Wetherbee

Anke Hendrichs
Laura Shuster

Daniel Panner
Victoria Eanet

Ralph Farris
Jennifer Stahl

Kathleen Sihler
Steffen Drabek

Joan Derhovsepian
Piotr Swic

Cellos

Eric Gaenslen
Felix Wang

Sophie Willer
Alexander Ezerman

Margaret Parkins
Melissa Barnard

Adam Fisher
Johan Stern

Achim Melzer
Bridget MacRae

Darrett Adkins
Andrea Markosh

Basses

William Everett
Tracy Rowell

Jeffrey Weisner
Eric Gronfor

Josee Deschenes
Jacqueline Pickett

Jonathan Imsande

Flutes

Nathalie Lacaille
Melissa Mielens
Makiko Nishio
Christina Smith
Lisa Wienhold

Oboes

Marion Arthur
Gustav Highstein
Pierre Roy
Jennifer Weeks
Tricia Wlazlo

Clarinets

Scott Andrews
Robert Olivia
Orit Orbach
Erika Shrauger
Jerome Simas

Bassoons

Daniel Burdick
Kristen Marks
Daniel Matsukawa
Shawn Mouser
Steve Wangler

Horns

Beth Beeson
Elizabeth Cook
Suzanne George
Kristin Jurkscheit
Andrea Menousek
John Reickhoff

Trumpets

Zhong-Hui Dai
Brian Neal
Donald Sipe
Herbert Smith
Matthew Sonneborn

Trombones

Darren Acosta
Jon Etterbeek
Mark Hetzler

Bass trombone

Randall Hestand

Tuba

David Moen

Percussion

Scott Jackson
Brian Jones
Ronald Kushmaul
Brent Kuszyk
*Gary Wallen
Gregory White
Peter Wilms

Harps

John Carrington
Susan Robinson

Keyboards

Eugene Alcalay
Joel Fan
Catherine Weill-Laor

Librarian

John Perkel

Orchestra Manager

Harry Shapiro

Stage Management

Gregg Brighenti
Keith Elder
Matthew Lane
Gary Wallen

*Member, TMC staff

Program Notes

The Schubert who wrote the Symphony No. 5 although only 19 was nonetheless an experienced, professional composer, having already composed some of his best lieder and an opera. In every way, this symphony is a brilliant achievement. We sense it in the utterly natural, breath-stopping opening gesture that is both a beginning and a preparation for another beginning. The songful second movement makes one of Schubert's favorite and most characteristic modulations to the key a major third below the home key. The minuet, fast, fiery, and really not minuet-like at all confirms that Mozart's G minor symphony was a special favorite. From this tight storm the Trio enters in a most blissful vein. With the quick finale, Schubert returns to the mood and energy of the first movement.

Debussy's *Gigue* is one of a trio of "Images" also including "Iberia" and "Rondes de Printemps." It is not so much sad as tragic. Throughout there is a feeling that happiness is within reach, and the music of the "Keel Row" brings with it a certain desperate jollity, like that of the Fool in "King Lear." But as the flute rules "L'apres midi," so the baleful timbre of the oboe d'amore is stronger than any mere tune. Debussy's scoring aims at a transparency in which basic colors do not lose their individuality by virtue of group or mass timbre.

Ravel's *Rapsodie espagnole* is a collection of four movements, the first of which, "Prelude a la nuit," is largely color and atmosphere. It is night music that is controlled and spare in its lushness. The spirit of the dance breaks in with the "Malaguena," based on a dance style from Malaga. It has been suggested that Ravel makes reference to a song sung to him by his Basque mother throughout the work. The "Habanera," too, is a dance with a characteristic rhythm that marks it at once as Spanish. The last movement, "Feria," depicts a festival with a variety of tunes all in popular styles, castanets for local color, and a brilliant climax with materials piled up in sonorous confusion.

The scenario of Bartok's ballet *The Miraculous Mandarin*, derived from Lengel's play, could hardly have been less acceptable to the authorities who had to give permission for it to be staged. A production in Cologne in the '20s so aroused public indignation that the city council banned it after the first performance. The tale is a lurid and violent one. Set in a bedroom of a brothel, it tells the story of how three ruffians use a girl to lure men so they may steal their money. The title comes from the third man she entices, a mysterious and exotic Mandarin with a burning, lustful stare. The Mandarin is eventually killed and his money stolen. The suite actually consists of the entire ballet score up to the moment when the Mandarin is seized. The last few measures of the suite are a concert ending that Bartok provided for that purpose.

Program notes edited by Brian D. Kerr from essays by Marc Mandel and Steven Ledbetter.

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

PHYLLIS CURTIN SEMINAR
Fourth Recital
Tuesday, July 30, 1991 at 1:00 P.M.
Chamber Music Hall

L'horizon chimerique — Gabriel Faure
- La mer est infinie
- Je me suis embarqué
- Diane, Séléne
- Vaisseaux, nous vous aurons aimés

Erik Chalfant, baritone
Shiela Kibbe, piano

Three songs — Harry Somers
- Look down fair moon
- After the dazzle of day
- A clear midnight

Anne Marie Wright, soprano
Todd Sisley, piano

Trois chansons de García Lorca — Francis Poulenc
- L'enfant muet
- Adelina à la promenade
- Chanson de l'oranger sec

Karen Carlisle, mezzo-soprano
Keith Burton, piano

Eight folk song arrangements — Benjamin Britten
- Lord! I married me a wife
- She's like the swallow
- Lemady
- Bonny at morn
- I was lonely and forlorn
- David of the White Rock
- The False Knight upon the road
- Bird Scarer's song

Frank Strnad, baritone
Nathalie Steinberg, piano

Trois poèmes de Stéphane Mallarmé — Claude Debussy
- Soupir
- Placet futile
- Eventail

Anne Adams, soprano
Dennis Helmrich, piano

Five summer songs (Emily Dickinson) — Ronald Perera
- New feet within my garden go
- South winds jostle them
- I know a place
- To make a prairie
- The one that could repeat the summer day

Gaye Matravers, mezzo-soprano
Terry Decima, piano

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Opening Exercises, 1941

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L'horizon chimerique
(The Illusory Horizon)
Poems of Jean de la Ville de Mirmont

I - La mer est infinie. . .

The sea is infinite and my dreams are wild. The sea sings to the sun as it beats on the cliffs, and my light dreams feel no greater joy than to dance upon the sea like tipsy birds.

The vast movement of the waves bears them away, the breeze tosses them and rolls them in its folds; playing in the ship's wake, they will form an escort to the vessels whose flight my heart has followed. Intoxicated with air and salt, and stung by the foam of the sea which consoles and washes away tears, they will know the open sea and its sweet bitterness; the vagrant seagulls will take them for their own.

II - Je me suis embarque. . .

I have embarked on a ship which dances and rolls from side to side, and pitches and rocks. My feet have forgotten the earth and its paths; the supple waves have taught me other cadences more beautiful than the weary rhythm of human songs.

To live among you, alas! Had I a soul? My brothers, I have suffered on all your shores. I want only the sea, I want only the wind to rock me like a child in the bosom of its waves.

Beyond the port which is no more than a fading image, the tears of departure no longer burn my eyes, I do not remember my last farewells. . . O my suffering, my suffering, where have I left you?

III - Diane, Selene. . .

Diane, Silene, moon of beauteous metal, reflecting towards us on your desolate surface, in the eternal monotony of sideral calm, the regret for a sun whose loss we mourn.

O moon, I long for your limpidity, humiliating to the vain striving of poor souls, and my heart, ever weary and ever restless, yearns for the peace of your nocturnal flame.

IV - Vaisseaux, nous vous aurons aimes. . .

Ships, we have loved you to no avail; the last of you all has set sail upon the sea. The setting sun has borne away so many spread sails that this port and my heart are for ever forsaken.

The sea has restored you to your destiny, beyond the shore where our steps must cease. We could not have held your souls captive; you have need of distances unknown to me.
I belong to those whose desires are earthbound. The breeze which elates you fills my heart with terror; but your call when evening falls makes me despair, for I feel within me an unappeased longing for great departures.

THREE SONGS

Music by Harry Somers
Poetry by Walt Whitman

I LOOK DOWN FAIR MOON

Look down fair moon and bathe this scene,
pour softly down night's nimbus floods on
faces ghastly, swollen, purple, on the dead
on their backs with arms tossed wide.
Pour down your unstinted nimbus sacred moon.

II. AFTER THE DAZZLE OF DAY

After the dazzle of day is gone,
only the dark, dark night shows to my eyes the stars:
After the clangor of organ majestic, or chorus,
or perfect band, silent, athwart my soul,
moves the symphony true.

III. A CLEAR MIDNIGHT

This is thy hour O soul
thy free flight into the wordless,
away from books, away from art,
the day erased, the lesson done,
thee fully forth emerging,
silent, gazing, pondering the
themes thou lovest best,
Night, Sleep, Death and the stars.

Trois Chansons de Garcia-Lorca — Francis Poulenc

I. L'enfant Muet
L'enfant cherche sa voix.
C'est le roi des grillons qui l'a.
Dans une goute d'eau, l'enfant cherchait sa voix.
Je ne la veux pas pour parler,
J'en ferais une bague
Que mon silence portera
a son plus petit doight.
Dans une goute d'eau, l'enfant cherchait sa voix.
(La voix captive, loin de la,
met un costume de grillon)

II. Adelina a la Promenade
La mer n'a pas d'oranges
et Seville n'a pas d'amour.
Brune, quelle lumiere brulante!
Prete-moi ton parasol
Il rendra vert mon visage
Jus de citron et de limon
et tes mots-petits poissons
nageront tout a l'entour.
La mer n'a pas d'oranges
Ay amour!
et Seville n'a pas d'amour.

III. Chanson de l'oranger sec
Bucheron
Abats mon ombre
Delivre moi du supplice
De me voir sans oranges
Pourqoui suis-je ne entre des miroirs?
Le jour me fait tourner
et la nuit me copie dans toutes ses etoiles
Je veux vivre sans me voir
Les fourmis et les liserons
Je reverai que ce sont mes feuilles
et mes oiseaux.

I. The Mute Child
The child searches for his voice.
It is the king of the crickets who has it.
In a drop of water, the child searched
for his voice.
I do not want it to speak,
I want to make a ring
For he will wear my silence on his tiny
finger
In a drop of water, the child searched
for his voice.
(The captive voice, far over there
wears the costume of a cricket)

II. Adelina of the Promenade
The sea does not have oranges
and Seville does not have love.
Brunette, what brilliant lights!
Lend me your parasol
It will turn my face green
Juice of lemon and of lime
and your words-little fish
that will swim all around me
The sea does not have oranges
Ah Love!
and Seville does not have love.

III. Song of the dry orange tree
Woodsman
Kill my shadow
Deliver me from this torture
of seeing myself without oranges
Why was I born between mirrors?
The day makes me turn
and the night copies me with all her stars
I want to live without seeing myself
The ants and the lizards
I dream they are my leaves
and my birds.

Folk Song Arrangements(1976)
Benjimin Britten(1913-1976)

I.

Lord! I married me a wife; She gave me trouble all my life!
Made me work! Work! Work! in the cold rain and snow.
Lord! Lord! Lord!

II.

She's like the swallow that flies so high, She's like the river that
Never runs dry, She's like the sunshine on the lee shore, I love my
Love____and love is no more.
T'was out in the garden this fair maid did go, A-picking the beautiful
Primerose; The more she plucked, the more she pulled Until she got her
Aperon full.

It's out of these roses she made a bed, A stony pillow for her head. She laid
her down, no word did say, Until this fair____maid's heart did break.

III.

One midsummer's morn--____as I were a-walking___ The fields and the meadows were
covered with green., The birds a-sweetly singing, so pleasant and so charming,
So early in the morning by the break of the day!

Arise! Arise! Go pluck your love a posy of the prettiest flowers that grow
In yonder green! O yes I'll arise and pluck lilies, pinks and roses All for my
Dearest Lemady, the girl I adore!

O Lemady, what a lovely lass thou art! Thou art the fairest creature that
Ever my eye did see! I'll play you a tune on all the pipes of Ivory,
So early in the morning by the break of the day!

IV.

The Sheep's in the meadows, the kye's in the corn, Thou's ower lang in
Thy bed, Bonny at morn.
The bird's in the nest, that trout's in the burn, Thou hinders thy mother
In many a turn.
Canny at night, Bonny at morn, Thou's ower lang in thy bed, Bonny at morn.

We're all laid idle wi'__ keeping the bairn, The lad winnot work And the
Lass winnot lairn.
Canny at night, Bonny at morn, Thou's ower lang in thy bed,
Bonny at morn.

V.

I was lonely and forlorn Among the meadows mourning; For I had wooed her oft and
And long, Yet others reaped her loving.

Not to me this maid did come to cure my painful yearning.
Yet I had watched the fields among her beauty and her blooming.

While the seas do ebb and flow and minutes do not falter;
And while my heart beats in my breast, My 'fliction will not alter.

Ne'er shall I kiss her cheeks so fair, Nor feel her arms embracing:
For I had watched the ripening wheat, yet others reaped her loving.

VI.

Life and its follies are fading away, Love hath departed, why then
Should I stay?
Cold is my pale cheek, and furrowed with care, Dim is my eyesightt, and
Snow white my hair.

Near me in silence, my harp lies unstrung, Weak are my fingers, and falt'ring
My tounge!
Tuneful companion, we parted must be;
Thou canst no longer bring comfort to me.

Yet ere we sever, thy master would fain swanlike expire in a last dying strain
And when above him the cypress bough wave, Spirits shall murmur it
Over his grave.

VII.

The knight met the child in the road.
O where are you going to? said the Knight in the road.
I am going to my school, said the child as he stood.

He stood and he stood and he stood and it's well because he stood.

O what are you going there for?, said the knight in the road.
For to learn the word of God, said the child as he stood.

He stood and he stood and it's well because he stood.

I think I hear a bell, said the Knight in the road.
Yes, and it's ringing you to Hell, said the child as he stood.

He stood and he stood and its well because he stood.

VII.

Shoo all'er birds you be so black, When I lay down to have a nap.
Shoo arlo, arlo arlo birds!
Hi shoo all 'er birds!

Out of master's ground into Tom Tucker's ground,
Out of Tom Tucker's ground into Luke Coles ground,
OUt of Luke Cols'es ground into Bill Veater's ground,

Shoo arlo arlo arlo birds. Ha!!

Three Poems of Stéphane Mallarmé
Claude Debussy

Sigh

My soul toward your brow where dreams, o calm sister,
An autumn sprinkled with touches of russet
And toward the wandering sky of your angelic eye,
Rises, like a melancholy garden,
Faithful, a white jet of water sighs toward the blue sky!
Toward the October sky, pale and pure,
That reflects in the great basins its infinite langour
And, on the dead water where the wild agony
Of leaves drifts in the wind and hollows a cold furrow,
Allows the yellow sun to draw itself out in a long ray.

Futile Petition

Princess! jealous of the fate of Hebe
Who springs to life on this cup at the kiss of your lips,
I burn up my fires, but have only the modest rank of an abbot,
And shall not figure even nude on the Sèvres cup.
Since I am not your whiskered lap dog,
Nor the pastille, nor the rouge, nor your delicate games,
And since I know your glance will fall closed on me,
Blonde, whose divine locks were fashioned by goldsmiths!
Name us, you from whom so much rasberry laughter
Joins in a herd of tame sheep,
Everywhere nibbling desires and bleating with delight,
Name us, so that winged Love
May paint me there, flute on my fingers, sending the sheepfold to sleep.
Princess, name us shepherd of your smiles.

The Fan

O dreamer, that I may plunge in pure delight without direction,
Know, by a slight of hand,
How to keep my wing within your grasp.
A coolness of twilight
Comes to you at each beat
Whose imprisoned stroke
Delicately draws back the horizon.
Bliss! see how space trembles like a great kiss,
Which, crazed at being born for no one,
Can neither burst forth nor be appeased.
Do you feel the fierce paradise,
Like a stifled laugh,
Run from the corner of your mouth
Into the depths of the uniform folds!
The sceptre of the red river banks
Stagnating on the evenings of gold.
It is this, this closed white flight that you rest
Against the fire of a bracelet.

Five Summer Songs on poems of Emily Dickinson by Ronald Perera

I. New Feet Within My Garden Go

New feet within my garden go,
New fingers stir the sod;
A troubadour up on the elm betrays
the solitude.

New children play up on the green,
New weary sleep below;
And still the pensive spring returns,
And still the punctual snow!

II. South Winds Jostle Them

South winds jostle them, bumble bees come,
Hover, hesitate, drink and gone.

Butterflies pause on their passage cashmere;
I, softly plucking, present them here!

III. I Know A Place

I know a place where summer strives
with such a practised frost,
She each year leads her daisies back,
recording briefly, "Lost."

But when the South wind stirs the pools
and struggles in the lanes,
Her heart misgives her for her vow,
and she pours soft refrains
Into the lap of adamant, and spices, and the dew,
That stiffens quietly to quartz, upon her amber shoe.

IV. To Make A Prairie

To make a prairie it takes a clover and one bee,
One clover, and a bee, and revery.

The revery alone will do
If bees are few.

V. The One That Could Repeat The Summer Day

The one that could repeat the summer day
Were greater than itself,
Though he minutest of mankind might be.

And who could reproduce the sun,
At period of going down
The lingering and the stain, I mean
When Orient has been outgrown,
And Occident becomes unknown,
His name remain.

Tanglewood Music Center

P R O G R A M

SIXTH CHAMBER MUSIC CONCERT

Tuesday, July 30, 1991 at 8:30 P.M.
Theatre Concert Hall

Prepared by Richard Svoboda, Samuel Rhodes, Norman Fischer,
Ann Hobson Pilot, and Eugene Lehner

Rossini — Quartet for Wind Instruments

Makiko Nishio, flute
Scott Andrews, clarinet
Kristen Marks, bassoon
Beth Beeson, horn

Mendelssohn — Quintet in A Major for Strings, Op. 18

Allegro con moto
Intermezzo: Andante sostenuto
Scherzo: Allegro di molto
Allegro vivace

Brynn Albanese, violin
Ayano Ito, violin
Joan Derhovsepian, viola
Anke Hendrichs, viola
Achim Melzer, cello

Brahms — Trio in C minor for Piano and Strings, Op. 101

Allegro energico
Presto non assai
Andante grazioso
Allegro molto

Sarah Roth, violin
Bridget MacRae, cello
Eugene Alcalay, piano

Ravel — Introduction and Allegro

Sangeeta Swamy, violin
Judith Chamberland, violin
Anke Hendrichs, viola
Felix Wang, cello
Melissa Mielens, flute
Robert Olivia, clarinet
Susan Robinson, harp

Schoenberg — String Quartet No. 1 in D minor, Op. 7

Nicht zu rasch
Kraftig
Massig
Massig - heiter

Lisa K. Ferguson, violin
Jessica Wakefield, violin
Ralph Farris, viola
Eric Gaenslen, cello

BALDWIN PIANO

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Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

THIRD RECITAL
Wednesday, July 31, 1991 at 8:30 P.M.
Chamber Music Hall

Five songs (Rückert) — Robert Schumann
- Der Himmel hat eine Träne geweint
- Aus den östlichen Rosen
- Widmung
- Mein schöner Stern
- Flugel! Flugel!

Sanghoon Oak, tenor
Laura Dahl, piano

Three songs — Philip Lasser
- L'oiseau dans les bois (1990)
- Mon rêve familier (1986)
- Souvenir et plaisir (1991)

Martin Bruns, baritone
Laura Dahl, piano

Six songs — Richard Hundley
- The astronomers
- Come ready and see me
- Sweet Suffolk owl
- Softly the summer
- Seashore girls
- Arise, my love

Deanna Grayson, soprano
Todd Sisley, piano

Intermission

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Six songs from Opus 32 — Johannes Brahms

Wie rafft' ich mich auf in der Nacht
Bitteres zu sagen, denkst du
Der Strom, der neben mir verrauschte
Du sprichst, dass ich mich täuschte
So stehn wir, ich und meine Weide
Wie bist du, meine Königin

Kenneth Goodson, baritone
Keith Burton, piano

Six songs, Opus 38 — Sergei Rachmaninoff

At night in my garden
To her
Daisies
Pied piper
Sleep
A-oo

Richard Clement, tenor
Nathalie Steinberg, piano

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

The singers in this recital are students in the Master Classes of Phyllis Curtin, Artist-in-Residence for Vocal Music.

Five songs (Ruckert) by Robert Schumann

Heaven has shed a tear

Heaven has shed a tear, that deemed itself lost in the sea.
Then the mussel came and enclosed it:
Now you shall be my pearl.
You shall not be afraid of the waves, I will carry you through quietly.
Oh, you my sorrow, you my joy, you tear of heaven in my breast!
Heaven, give me, that pure in heart, I may tend the purest of your tears!

From the roses of the east

I send a greeting like fragrance of roses,
I send it to a countenance like roses.
I send a greeting like the spring's caresses,
I send it to the eyes filled with spring light.
From storms of sorrow, roaring through my heart,
I send a breeze, that it may not touch you urgently
When you will think of the joyless person,
then the sky of my nights will turn to light.

Dedication

You my soul, you my heart, you my happiness,
oh you, my sorrow, you my world wherein I live,
you my heaven into which I soar,
Oh you my grave, wherein deep down I have laid my sorrow forever!
You are the rest, you are the peace;
you are the one who heaven has granted me.
That you love me makes me worth,
your gaze has transfigured me to myself,
your love lifts me above myself,
my good spirit, my better self!
You my soul, you my heart, you my happiness,
oh you, my sorrow, you my world wherein I live,
you my heaven into which I soar,
my good spirit, my better self!

My beautiful star

My beautiful star! I beg of you, oh let not your clear light be clouded by the mists in me,
rather the mists in me to light, my beautiful star, help clarify!

My beautiful star! I beg of you, do not sink down upon the earth, because you see me still below,
rather to heaven lift me up, my beautiful star, where you already are.

Wings! Wings!

Wings! Wings! To fly over the mountain and valley,
Wings, to balance my heart on the morning rays!
Wings, to gloat over the sea with the sunrise,
wings over life, over grave and death!
Wings, as youth had it, when it flew away from me,
wings like a shadow of happiness, that betrayed my heart!
Wings, to fly to the days that are past!
Wings, to chase the joys that fled away in the wind!
Wings like nightingales, when roses bloom from the land where the clouds wander, to follow them! Wings! Wings!
Ah! From the beach of exile where no boats signal,
wings, wings to the homeland where the crown sparkles!
Freedom, like a caterpillar becomes a butterfly, when the wings of the mind expand and escape from their boundaries!
Often in the silent midnight, I feel my self fly high
with the power of dreams to the gate of the stars!
But I see the feathers grown in the fragrance
of the night fall from me in the morning air.
Sunbeams melt the wings, Ikarus plunges into the sea and the roaring of senses rolls over the spirit.

Three songs by Philip Lasser

L'oiseau dans les bois (1990) (The bird in the Woods)
(Gerard de Nerval)

In spring the bird is born and sings
Didn't you hear its voice?
It is pure, simple and touching
the voice of the bird, of the
bird in the woods

In summer the he-bird seeks the she-bird
He loves and loves but once,
How sweet, peaceful and faithful
is the nest of the bird, of the bird
in the woods.

Then when the sombre autumn comes
it becomes silent before the cold days.
Alas! How blessed it must be
The death of the bird, of the bird in the woods.

Mon rêve familier (1986) (My familiar dream)
(Paul Verlaine)

I often have this strange and piercing dream
about an unknown woman
whom I love, and who loves me
and who, every time, is neither quite the same
nor completely different,
and who loves and understands me.

Since she understands me my transparent heart
alas! ceases to be a problem for her,
For her only, and the moistness of my pale forehead
only she knows to refresh with her tears.

Is she fair, blond, or redhead, I don't care.
Her name? I recall that it is sweet and resonant
As those of the beloved ones that life exiled.
Her glance is like the glance of a statue,
and her voice, distant, calm and low,
it has the inflection of beloved voices
that have become silent.

Souvenir et plaisir (Recollection and pleasure)
(Louise de Vilmorin)

Reflection and pleasure don't live well together,
Just see how tears break out even on beautiful days,
See the soaked dress on the stream of regret,
the midnight scarf imbued by sighs,
See the kiss that seeks to regain love,
and how love is intoxicated by our wild tears.

Six songs by Richard Hundley

The Astronomers (an Epitaph)

Susan Campbell 1863-1910
Brian Campbell 1862-1909

Astronomers
We have loved the stars too deeply
to be afraid of the night.

Come Ready and See Me

Come Ready and see me
No matter how late
Come before the years run out.
I'm waiting with a candle
No wind will blow out.

But you must haste on foot or by sky
For no one can wait forever
Under the bluest sky
I can't wait forever
For the years are running out.

Sweet Suffolk Owl

Sweet Suffolk owl, so trimly light
With feathers like a lady bright
Thou singest alone, sitting by night,
Te whit, te whoo! Te whit, te whoo!

Thy note that forth so freely rolls,
With shrill command the mouse controls
And sings a dirge for dying souls
Te whit, te whoo! Te whit, te whoo!

Softly the Summer

Softly the summer lies down in sleep
Far upon the meadows the shade of
night grows deep

Cool is the valley, starry the sky
Songs of lonely shepherd dim softly
to a sigh

Wonder and longing fill all the air
lovely green of summer begins to breathe
its prayer

High in the heav'ns arrayed in silver
light
Summer binds her hair and fades into the
night.

Seashore Girls

Maggie and Millie and Molly and May
Went down to the beach to play one
day

And Maggie discovered a shell that
sang
so sweetly she couldn't remember
her troubles.

And Millie befriended a stranded
star
whose rays five languid fingers were.

And Molly was chased by a horrible thing
which raced sideways while blowing
bubbles.

And May came home with a smooth round
stone
as small as a world and as large as
alone.

For whatever we lose like a you or a me,
It's always ourselves we find in the
sea.

Arise, My Love

Arise, my love, my fair one
and come away

O my dove that dwelleth in the
clefts of the rock - In
the co-vert of a steep place

Let me see thy countenance
Let me hear thy voice

For sweet is thy voice
and thy countenance is comely

Arise, my love, my fair one.

Six Lieder from Opus 32, by Johannes Brahms

I. (Poet: August Graf von Platen)

How I roused myself up in the night
and felt myself drawn onward,
I left the lanes guarded by watchmen,
wandered softly in the night through
the gate with the gothic arch.

The millstream murmured through a
rocky gorge,
Ileaned over the bridge,
and watched the waves far below me,
they rolled so softly in the night,
but not one rolled back.

Above, turning themselves, countlessly
enkindled, the melodious pathways
of the stars,
with them the moon in quiet splendor,
they sparkle softly in the night,
through deceptively remote distances.

I looked up in the night,
and looked down below again:
Alas, how poorly you have spent your
days,
now silence you softly in the night
the remorse in your pounding heart?

II. (Poet:Hafiz, trans. to German by Georg Friederich Daumer)

You think you are saying bitter things,
but you can never cause me pain,
although you are so spiteful.

Your sharp words are wrecked on coral reefs,
and become pure grace,
because they must, in order to do harm,
sail past lips that are the essence of sweetness.

III. (Poet:August Graf von Platen)

The stream that roared near me, where is it now?
The bird, to whose song I listened, where is it now?
Where is the rose that my darling carried on her heart, and that kiss which
intoxicated me, where is it now?
And that man that I was, for whom I have long since substituted another self,
where is he now?

IV. (Poet: August Graf von Platen)

You say that I deceived myself,
you swore it solemnly,
but I know that you loved,
although you love no more!

Your beautiful eyes burned,
the kisses burned intensely.
you loved me, acknowledge it,
Although you love no more!

I do not count on a new faithful return
Confess only that you loved,and love me no more!

V. (Poet: Hafiz, trans. to German by George Friederich Daumer)

So are we, me and my darling, so unhappy with one another:
Never can I do something which she loves,
Never can she do anything which gives me pain.
She is irritated when I adorn her brow with a diadem;
I am thankful, as if for a gracious smile, for her scornful retorts.

VI. (Poet: Hafiz, trans. to German by George Friederich Daumer)

How rapturous you are, my queen, through gentle goodness!
Just smile, and spring fragrances waft through my spirit rapturously!
The brilliance of freshly bloomed roses, may I compare it to yours?
Ah, your bloom is, beyond all else that blooms, rapturous!
Wander through lifeless deserts, and green shadows will spread --
although fearsome sultriness broods there without end - rapturously
Let me die in your arms! In them, even death --
although the sharpest mortal agony rages in the breast - rapturous!

Rachmaninoff Opus 38

At night in my Garden (A. Blok)

At night in my garden a weeping willow weeps,
And it is inconsolable, my willow, sad willow tree.
In the early morning, Dawn will sparkle
And wipe my willow's bitter tears with her tresses.

To her (K. Biely)

The grass is adorned with pearls.
Somewhere, I hear calls, sad calls, sweet calls...
Sweet one where are you, my sweet?
The lights of evening are clear and radiant!
With arms uplifted I await you sweet one.
Where are you my sweet?
With arms uplifted I await you in the streams of the forgotten Lethe.
Sweet one, where are you, sweet one?

Daisies (Severyanin)

O, look how many daisies both here and there.
They blossom in abundance.
Their three-edged petals are like wings, like whitened silk.
The summer's essence fills them!
Joy of abundance in their radiant multitude.
Earth, prepare dews for these flowers.
Give life to their stalk...
O, maidens, O, stars of daisies, I love you!

Pied Piper (Bryusov)

I am playing my pipe, tra-la-la-la-la-la-la,
I am playing my pipe making some souls merry,
I am walking along a quiet river, tra-la-la-la-la-la-la
Gentle lambs doze, fields softly wave.
Sleep, sheep and lambs, tra-la-la-la-la-la-la.
Beyond meadows of red clover slender poplars rise.
There is a small house hidden, tra-la-la-la-la-la-la
A sweet maiden will dream that I gave her my soul.
To the tender call of the reed pipe, tra-la-la-la-la-la-la,
She will come as to a bright star,
Through the garden, through the fields.
Under a dark oak in the forest, tra-la-la-la-la-la-la
She will wait in a languorous dream
At the hour when the earth falls asleep.
I will meet the cherished guest tra-la-la-la-la-la-la
Till the morning I will kiss her, my heart quenched with caresses.
And, exchanging rings with her, tra-la-la-la-la-la-la
I will let her go, to the lambs, into the garden where poplars rise.
Tra-la-la-la.

Sleep (Sologub)

In this world there is nothing more desired than sleep.
Sleep has enchantmnets and peace.
On its lips, neither sorrow nor laughter.
In its fathomless eyes secret pleasures abound.
It has wings, wide wings which are light, so light
As the midnight mist.
How does it carry us and on what?
Its winds do not flap and its shoulders do not move.

A-oo (Belmont)

Your gentle laughter was a fleeting fairy tale,
It enticed, as sounds of reed pipes entice into a dream.
And so with a wreath and with verses I adorned you.
Let us go, let's flee together to the mountainside.
But where have you gone?
Only the sounds of mountain tops resound...
In the midst of day, a flower lights the candle of another flower,
And someone's laughter entices me forever deeper,
I sing, I search, "A-oo, A-oo" I cry.

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

PHYLLIS CURTIN SEMINAR
Fifth Recital
Thursday, August 1, 1991 at 11:00 A.M.
Chamber Music Hall

---

from "Chants d'Auvergne" — Joseph Canteloube

La pastoura als camps
Pastourelle
Lou Coucout
Uno gianto pastouro
Chut, chut

Gayla Bauer, soprano
Alan Smith, piano

Seven Elizabethan Songs, Opus 12 — Roger Quilter

Weep you no more
My life's delight
Damask roses
The faithless shepherdess
Brown is my love
By a fountainside
Fair house of joy

Rebecca Karpoff, soprano
Keith Burton, piano

from the Brentano-Lieder, Opus 68 — Richard Strauss

Ich wollt' ein Sträusslein binden
Säusle, liebe Myrte
Amor

Christina Clark, soprano
Nathalie Steinberg, piano

Five songs — John Duke

A pipe (O'Sullivan)
February twilight (Teasdale)
i carry your heart (cummings)
Shelling peas (Jackson)
the mountains are dancing (cummings)

Judith Hill, soprano
Shiela Kibbe, piano

BALDWIN PIANO

"Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art . . . We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance."

Serge Koussevitzky
Opening Exercises, 1941

The Tanglewood Music Center invites 150 of the world's most talented young musicians to study as Fellows for the summer with tuition fully underwritten by the generosity of donors to the program. A performance facility worthy of these musicians is presently the program's greatest need. The new Concert Hall will provide an appropriate home for all of the many concert activities presented by these gifted performers, and will serve as the home of the Boston Symphony Orchestra's Recital Series and Friday Prelude Concerts. It will also allow music lovers like you to experience music in a superb new environment, and to create a lasting gift to future generations.

For information on how you can participate in this exciting venture, please visit the Friends Office at Tanglewood or call Joyce Serwitz at 617-638-9273. We give special thanks to the following donors, who are helping to make the new Concert Hall a reality.

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from "La bonne chanson" (Verlaine) — Gabriel Faure

La lune blanche
Avant que tu ne t'en ailles
Donc ce sera par un clair jour d'été
N'est-ce pas?

David Whitley, tenor
Laura Dahl, piano

Five songs (Bo Bergman) — Ture Rangström

Den mörka blomman
Bön till natten
Flickan under nymånen
Pan
Det spelar

Erika Sunnegårdh, soprano
Todd Sisley, piano

Songs of the Auvergne Joseph Canteloube

The Shepherdess in the Field

When the shepherd goes to the field to watch her sheep she meets a handsome man, and he looks at her.
"Ah, let me look at you! You are so pretty!" he said.
And she said, "Tie your horse over there to the tree."
Then just when he thought he could hold her, she escaped!

Shepherdess

Shepherd: "Oh, come sit beside me, and cross the river! Come then to this side because we have business to discuss, and the rest of the day we shall speak of love!"
Shepherdess: "But I cannot cross! How shall I do it? I have no bridge to cross, and I have no boat, nor even a shepherd who loves me faithfully."
Shepherd: "You would soon have a boat if you were pretty! You would have a bridge to cross and a shepherd to love you faithfully to the tomb!"

The Cuckoo

The cuckoo is a beautiful bird; there are none more beautiful than the cuckoo that sings, than my cuckoo, than your cuckoo, than anybody's cuckoo! Say, have you not heard the cuckoo sing?

Yonder, at the bottom of the meadow, stands a scarlet flowering tree, and there the cuckoo sings. He's my cuckoo, he's your cuckoo, he's everbody's cuckoo. Say, have you not heard the cuckoo sing?

And certainly if all the cuckoos chose to wear bells, they would sound like five hundred trumpets! He's my cuckoo, he's your cuckoo, he's everybody's cuckoo. Say, have you not heard the cuckoo sing?

A Pretty Shepherdess

A pretty shepherdess one morning was sitting on the grass crying for her sweetheart.
"He should have returned before now! He must have fallen in love with another shepherdess!
Ah! Poor shepherdess! I have been abandoned like a dove who has lost her mate!"

Quiet, Quiet

My father found a placement for me, it was to watch the cows.
Quiet, quiet, say nothing of it! Quiet, quiet, make no more about it!
No sooner had I gotten there than my dearest met me! Quiet, quiet, say nothing of it! Quiet, quiet, make no more about it!
I did not do as much spinning as he did kissing! Quiet, quiet, say nothing of it! Quiet, quiet, make no more about it!
If there are girls who are better coiffed, they are not better to kiss!
Quiet, quiet, say nothing of it! Quiet, quiet, make no more about it!

Seven Elizabethan Songs, Op. 12

Roger Quilter

Weep you no more (Anonymous)

Weep you no more, sad fountains;
What need you flow so fast?
Look how the snowy mountains
Heav'ns sun dost gently waste!
But my Sun's heav'nly eyes
View not your weeping,
That now lies sleeping,
Softly now, softly lies Sleeping.

Sleep is a reconciling,
A rest that peace begets
Doth not the sun rise smiling
When fair at even he sets?
Rest you, then, rest, sad eyes!
Melt not in weeping,
While she lies sleeping,
Softly now, softly lies Sleeping.

My Life's Delight (Thomas Campion)

Come, O come my life's delight!
Let me not in languor pine:
Love loves no delay;thy sight
The more enjoyed the more divine.
O come, O come, and take from me
The pain of being depriv'd of thee.

Thou all sweetness dost enclose,
Like a little world of bliss:
Beauty, beauty guards thy looks;
The rose in them, pure and eternal is.
Come then! O come, and make thy flight
As swift to me as heav'nly light.

Damask Roses (Anonymous)

Lady, when I behold the roses sprouting,
Which clad in damask mantles, deck the arbours,
And then behold your lips,
Where sweet love harbours,
My eyes present me with a double doubting:
For viewing both alike, hardly my mind supposes
Whether the roses be your lips,
Or your lips the roses.

The Faithless Shepherdess (Anonymous)

While that the sun with his beams hot
Scorched the fruits in vale and mountain,
Philon, the shepherd, late forgot,
Sitting beside a crystal fountain,
In shadow of a green oak tree,
Upon his pipe this song play'd he:
Adieu, Love, untrue Love, adieu, Love!
Your mind is light, soon lost for new love.

So long as I was in your sight,
I was your heart, your soul, your treasure;
And evermore you sobb'd and sigh'd,
Burning in flames beyond all measure:
Three days endured your love to me,
And it was lost in other three!
Adieu, Love, untrue Love, adieu, Love!
Your mind is light, soon lost for new love.

Brown is my Love (Anonymous)

Brown is my Love, but graceful,
And each renownéd whiteness,
Match'd with her lovely brown,
Loseth its brightness;
Fair is my Love, but scornful,
Yet have I seen despiséd
Dainty white lilies,
And sad flow'rs well prizéd.
Brown is my Love, but graceful.

By a Fountainside (Ben Jonson)

Slow, slow, fresh fount,
Keep time with my salt tears;
Yet slower, yet, O faintly, gentle springs:
List to the heavy part the music bears,
Woe weeps out her division
When she sings, when she sings.
Droop herbs and flow'rs, Fall grief in show'rs,
Our beauties are not ours;
O I could still, Like melting snow
Upon some craggy hill, Drop, drop,
Since nature's pride is now a wither'd daffodil.

Fair House of Joy (Anonymous)

Fain would I change that note
To which fond Love hath charm'd me
Long, long to sing by rote,
Fancying that that harm'd me;
Yet when this thought doth come
'Love is the perfect sum of all delight!'
I have no other choice
Either for pen or voice to sing or write.

O Love! They wrong thee much
That say thy sweet is bitter,
When thy rich fruit is such
As nothing can be sweeter,
Fair house of joy and bliss,
Where truest pleasure is, I do adore thee;
I know thee what thou art,
I serve thee with my heart,
And fall before thee.

Ich wollt ein Strausslein binden

I wanted to tie a nosegay,
but dark night fell.
No flower could I find,
Or I would have brought it to you.
Tears flowed from my cheeks on the clover.
One little flower has come up.
I, now in the garden see,
That I wanted to pluck it for you
there in the dark clover,
But it spoke up and said:
"Ah! do not harm me,
Be kind of heart,
reflect on your own sorrow
and leave me in peace,
not to die before my time."
And had it not spoken thus,
in the garden all alone,
I should have plucked it for you.
But now it cannot be.
My love has not come,
And I am all alone.
In life lives affliction,
And it cannot be otherwise.

Sausle, liebe Myrthe

Rustle dear Myrte
How silent is the world, the moon,
The Shepherd of the stars in the heavens bright field,
Already is driving the flock of clouds
to the well of light.
Sleep my friend,
O sleep till I can be with you again.
Rustle dear Myrthe
Dream in the starlight.
The turtle dove has cooed her brood to sleep.
Quietly the flock of clouds
retire to the well of light.
Sleep my friend,
O sleep till I can be with you again.
Do you hear how the fountains ripple.
Do you hear how the cricket chirps.
Quiet, Quiet let us listen,
Happy is he who dies in dreams,
Happy is he whom clouds rock,
While the moon sings a lullaby.
O how happy can he fly,
Whose wings are borne on dreams.
To pluck starlight flowers,
In the azure vault of heaven.
Sleep, dream, fly,
I will rouse you and be happy.
Rustle dear Myrthe,
I will be happy.

Amor

At the fire sat the child,
Amor, and was blind.
With his little wing in the flame,
He smiles and fans, the sly child.
Ah! the fire burned the child,
Amor moved quickly.
O how the glowing heat hurts.
He cries loudly flapping his wings.
The sly child escapes into the shepherdesses womb
crying for help, The sly child.
And the shepherdess helps the child,
Amor, malicious and blind.
Shepherdess look! Your heart has become inflamed,
You didn't recognize the rascal.
Look! The flame grows quickly.
Watch out for him.
For the sly child.
Fans, Smiles, Sly child.

Five Songs of John Duke

A Piper (Seumas O'Sullivan)

A piper in the street today
set up, and tuned, and started to play.
And away, away,
away on the tide of his music we started;
on ev'ry side
doors and windows were opened wide,
and men left down their work and came,
and women with petticoats colored like flame.
And little bare feet that were blue with cold
went dancing back to the age of gold.
And all the world went gay, went gay.
For half an hour
in the street
today.

February Twilight (Sara Teasdale)

I stood beside a hill
Smooth with new laid snow.
A single star looked out
From the cold evening glow.
There was no other creature
That saw what I could see;
I stood and watched the evening star
As long as it watched me.

i carry your heart (e. e. cummings)

i carry your heart with me(i carry it in
my heart)i am never without it(anywhere
i go you go, my dear; and whatever is done
by only me is your doing, my darling)
i fear
no fate(for you are my fate, my sweet)i want
no world(for beautiful you are my world, my true)
and it's you are whatever a moon has always meant
and whatever a sun will always sing is you

here is the deepest secret nobody knows
(here is the root of the root and the bud of the bud
and the sky of a sky of a tree called life; which grows
higher than soul can hope or mind can hide)
and this is the wonder that's keeping the stars apart

i carry your heart(i carry it in my heart)

Shelling Peas (Jessica Jackson)
Hear the shells crack!
See the people fall!
Hear them thud and thump and bump and crash!
See the people fall!
Hear them: -
What people?
The people in the peapods.
Small people, tall people,
Soft people, hard people,
Old people,young people.
But all of them green people.
We crush their homes,
We drown them with water,
We stifle them with seasonings
And burn them with fire,
And eat them with teeth,
And absorb their heat with blood!
What people?
The poor little green people,
Green people, green people.

the mountains are dancing (e. e. cummings)
when faces called flowers float out of the ground
and breathing is wishing and wishing is having -
but keeping is downward and doubting and never
- it's april(yes, april; my darling) it's spring!
yes the pretty birds frolic as spry as can fly
yes the little fish gambol as glad as can be
(yes the mountains are dancing together)

when every leaf opens without any sound
and wishing is having and having is giving -
but keeping is doting and nothing and nonsense
- alive; we're alive, dear:it's(kiss me now)spring!
now the pretty birds hover so she and so he
now the little fish quiver so you and so i
(now the mountains are dancing, the mountains)

when more than was lost has been found has been found
and having is giving and giving is living -
but keeping is darkness and winter and cringing
- it's spring(all our night becomes day)o, it's spring!
all the pretty birds dive to the heart of the sky
all the little fish climb through the mind of the sea
(all the mountains are dancing)

La Bonne Chanson

I. The white moon shines in the forest,from ever branch comes forth a voice,
under the foliage, Oh beloved!
The pond reflects,a deep mirror,the silhouette of the dark willow,
Where the wind is weeping. Let us dream,this is the hour!
A vast and tender calm seems to descend from the firmament
Which the orb clads in the rainbow colors;This is the exquisite hour.

II. Before you disappear,pale morning star,A thousand quail will sing in the thyme!
Turn around toward the poet whose eyes are full of love,
The lark will soar to the sky with the coming of day!
Turn your glance that drowns the dawn in blue,
What joy amidst the ripe wheat fields!
And make my thought shinw jonder,far away!
O far away! The dew glistens in the hay!
In the sweet troubled dream of my dear one who is asleep
Haste,Haste,for heres the golden sun!

III. So it will be, on a clear day of summer,
The golden sun, accomplice of my joy,
Will make amidst the silks and satins,
Still lovelier your dear beauty;
The all blue sky,spread like some high tent,
Will tremble sumptuously in lengthening folds
On our two faces which will make pale the emotions of happyness and expectation
And when the evening comes, the air will be gentle
And I will play caressingly gently,in your veils,
And the peaceful gaze of the stars,
Will smile benevolently on this wedded path!

IV. Is it not so? We will walk gaily and slowly along the road,
The unobtrusive path which shows us smiling Hope,
Not caring if we are unnoticed or if we are seen.
Isolated in love as if we were in the dark forest,
Our two hearts,emitting their peaceful tenderness,
Will be two nightingales singing at night.
Without thoughts of what fate holds for us,
We will proceed along with even steps
And hand in hand,with the child-like souls
Of those whose love is unalloyed. Is it not so?

Songs by Ture Rangström (1884-1947)

Poetry by Bo Bergman (1869-

Den Mörka Blomman (The Dark Flower)

Träden susa så kallt.
Fjärran äro de mina.
Höstliga stjärnor skina
på himlen överallt.
Ingen ger mig ett svar.
Ingen i världen hör mig.
Gamla nätter och dar
stiga ur glömskan för mig.
Sällsamt liv får det tomma,
och ur mitt hjärtas mull
skjuter en ensam blomma
mörk och hemlighetsfull
Blommar en drömnatt bara.
Vissnar när det blir dag.
Är det mitt dunkla jag
som ingen kan förklara?
Mörka blomma, din doft bär mig
mot högan loft.
Roten, som ingen spårar
vattnas av blod och tårar.

The trees rustle so cold.
My loved ones are far away.
Autumnlike stars shine
in the sky, everywhere.
No one gives me an answer.
No one in the world hears me.
Old nights and days
rise out of my forgotten.
Strange life comes to the empty
and out of my heart's soil
sprouts a lonely flower
dark and full of secrets.
Blooms only for a dreamy night.
Whithers when day comes.
Is it my darker self,
which no one can explain?
Dark flower, your scent carries
me to high lofts.
The root, which noone can trace,
is watered with blood and tears.

Bön till natten (Prayer to the night)

Slut ar dagens lust som larmar
vild och kort.
Djupa natt, i dina armar,
bär oss bort.
Vid ditt bröst det nådefulla
skyl var skam,
medan glömskans timmar rulla
smärtlöst fram,
som en flod där allt får drunkna
glider kall över dolda brott
och sjunkna syndafall.
Du som ensam dig förbarmar
och ger svar,
milda natt, i dina armar
håll oss kvar.

Over is the day's alarming
desire, wild and short.
Deep night, in your arms,
carry us away.
At your breast, the mercyful,
hide our shame,
while hours of forgetfulness
painlessly roll forth,
like a river where all may drown,
glides cold over hidden crimes
and sunken falls.
You, who alone has pity
and gives answers,
mild night, in your arms
keep us.

Flickan under nymånen (The girl under the new moon)

Jag har nigit för nymånens skära.
Tre ting har jag önskat mig tyst.

Det första är du, och det andra
är du, och det tredje är du,
min kära.
Men ingen far veta ett knyst.
Jag har nigit for nymånens skära
tre gånger till jorden nu.
Och om månen kan ge vad vi önska
så önska jag tre gånger till,
och krona jag bär,
när marken sig klär,
och björkarna gunga av grönska
och lärkorna spela sin drill.
Det är långsamt att önska och önska.
O, vore min kära här!
Lyft nu upp honom,
stormmoln, på vingen
och tag honom, våg,
på din rygg.
Han är ung som jag,
han är varm som jag,
han är härlig och stark
som ingen,
och säll skall jag sova och trygg
i hans armar en gång under vingen
av natten, tills natt blir dag.

I have curtseyed to the newmoon
Three things I have wished for
quietly.

The first is you,and the second
is you, and the third is you,
my beloved.
But no one may know a thing.
I have curtseyed to the newmoon
three times to the ground now.
And if the moon can grant our
wishes, I wish three times more
and a crown I carry,
when nature is clad,
and the birches sway of verdure
and the larks play their trill.
It is slow to wish and wish.
Oh, if only my beloved were here!
Lift him now,
stormcloud, on your wing
and take him, wave,
on your back.
He is young like me,
he is warm like me,
he is grand and strong
like no one,
and well will I sleep and safe
in his arms under the wing
of the night,
until night becomes day.

Pan

Middagsstillhet och klöverånga.
Ljuset flammar och smälter i ro

över åsarnas långa kammar,
där molnen bo.
Här i backen sitter Pan
lat med nacken mot en gran.
När han börjar spela,
spela träden, susa säden,
lyssnar hela jorden till
hans kväden.
Livets stora hunger stiger
stark och god,
och mitt sommarblod sjunger,
sjunger, sjunger.

Afternoon stillness
and clover steam.
The light flames
and melts in peace
over the plain's long combes,
where the clouds live.
Here in the slope sits Pan
lazy with his neck against a pine.
When he starts to play,
the trees play, the crops sway,
the whole world listens to
his sounds.
The hunger of life rises,
strong and good,
and my summer blood sings,
sings, sings.

Det spelar (It plays)

Hör vårens instrument.
Hör flöjt. Hör klarinett.
Det är toner som tödropp
i sol,
och det klingar lätt,
och det glittrar av glädje
som blodet det livsyra tänt.

Och det är sommarlåt
i cellons djupa röst,
och det brusar som skogar
och hav och människobröst.
Hör hur strängarna mumla
av vällust och darra av gråt.

Men vintern blåser lur
på höstens avskedsfest.
Upp, min ande, och dansa iväg
som stormarnas gäst!
Hör de rasande.
Härlig är dansen,
och storm går i dur.

Listen to the instruments of spring.
Hear flute. Hear clarinet.
They're notes like ice dripping
in the sun,
and it rings lightly,
and it glitters of joy
which the life-intoxicated blood
has lit.
There is a summer song
in the deep voice of the cello,
and it soars like forest and sea
and the heart of mankind.
Hear how the strings murmure
of wellbeing and tremble of tears.

But the winter blows its horn
at autumns' farewell fest.
Rise, my spirit, and dance away
as the guest of the storms.
Hear the raging.
Wonderful is the dance,
and the storm sings in major.

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Ronan Lefkowitz
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David Del Tredici
Jacob Druckman
Colin Matthews
Judith Weir

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1991 Festival of Contemporary Music: Introduction by Oliver Knussen

■ If any one thread can be seen to bind the programs of this festival together, I hope that might be the avoidance of rigid stylistic polarisation—which seems more and more to be thrust at us as what characterises composition these days. Each "-ism" merchant thinks the others invalid, of course, and vacuums galore prevail. I prefer a tendency toward cross-fertilisations, and the individual view of where we stand, historically speaking.

There are certainly three primary strands: firstly, a cross-section of the output of our Composer-in-Residence Andrew Imbrie, one of this country's most distinguished senior composers and teachers, to whom a very warm welcome to Tanglewood. Mr. Imbrie writes about his work elsewhere in this brochure, so I'll simply add that we are very happy to follow up the enthusiasm generated by the performances of his *Pilgrimage* here and elsewhere in recent years.

I was present at rehearsals and performance of David Del Tredici's *The Lobster Quadrille* under the late and much-missed Aaron Copland in London in 1969, and am delighted to be able to present the very belated first complete performance of his frighteningly bold and original *Alice Symphony* (of which the quadrille is the second part). Around this centerpiece I have assembled a personal assortment of recent American music which represents some very striking and—in most cases—undernoticed work, by Martin Bresnick, Ronald Ford, John Gibson, Shulamit Ran, Yehudi Wyner, and this year's Paul Jacobs Memorial Commissionee, Carolyn Yarnell.

I have for once thrown thoughts of chauvinism to the four winds and programmed music by three very different British composers, all of them established in different degrees but none as yet overly exposed here. Judith Weir, one of the most quietly individual composers around, has written a work for the Boston Symphony Orchestra as part of the Tanglewood Music Center 50th Anniversary Commissions, and we have added another recent piece on the same day to give it some further context. It is a particular pleasure to welcome my colleague Colin Matthews here as guest teacher—he is a highly cultured composer of great integrity and wide extra-compositional accomplishment (most publicly as Britten's amanuensis in his last years, and as a contributor to Deryck Cooke's Mahler Tenth Symphony realisation) with a very special sense of history which may be partially gleaned from reading his statement in this brochure and, better still, by hearing his music. Sir Harrison Birtwistle's *Meridian* for mezzo-soprano, horn, cello, and an extraordinary assortment of accompanying forces is quite simply (in my opinion) a wonderful piece of music which has lain dormant like the Sleeping Beauty for twenty years, despite some excellent early performances. A central episode quotes substantially from his earlier *Tragoedia*, which we are playing in the same program at the composer's suggestion.

There are two small follies buried within these concerts: one is a very small and offbeat tribute to the celebrated bicentenarian of the year from Messrs. Henze, Kagel, and Matthews; the other is the grouping together of the works by Ligeti,

Tanglewood Music Center

Ford, Matthews, and Zuidam to form a sort of commentary on some stranger consequences of the minimalist movement. I shall say no more except to point out that Hans Werner Henze's *Agnus Dei* stands emphatically apart from this notion for purposes of contrast, and that we are most grateful to Maestro Henze for allowing us to participate step by step in the growth of his evening-long instrumental *Requiem*, in progress, beginning with the *Introitus* last summer.

It remains for me to thank those people without whom no Festival of Contemporary Music would be possible: Richard Ortner, Barbara Logue, Dan Gustin; Leon Fleisher; Gilbert Kalish and his faculty; my assistant Bradley Lubman, and last but not least the indefatigable James Whitaker and Carol Woodworth, schedulers *extraordinaire*.

—Oliver Knussen
Head of
Contemporary Music Activities,
Tanglewood Music Center
July 19, 1991

Observations by Andrew Imbrie

■ *Here We Stand* (to be performed Saturday afternoon, August 3)—a fanfare for double brass ensemble—was written for a celebration of the preservation of a grove of redwood trees on the Berkeley campus of the University of California. The trees were scheduled to be cut down to make way for a cross-campus thoroughfare. Vigorous responses by the campus community resulted in a revision of the plan and led to the construction of a less wide, limited-access road. The spatial separation of the two brass choirs gives opportunities for various kinds of antiphonal interplay.

Piano Trio No. 2 (also Saturday afternoon, August 3) is my most recent composition. It was written for the Francesco Trio and commissioned by Meet the Composers/ Reader's Digest, in partnership with the National Endowment for the Arts and Chamber Music America. The first movement balances several textures: its initial statement returns only at the very end in the manner of a reminiscence. The second movement allows each instrument to appear as soloist as well as to engage in three-way conservations. The last movement resembles a rondo, and is characterized by rapidly changing meters. There are harmonic references to the opening movement, appearing now in new contexts but intended as a unifying force for the work as a whole. This concluding movement is bright in coloration and exploits the virtuosity of the performers.

Dandelion Wine (Sunday morning, August 4) is the title of a novel by Ray Bradbury concerning memories of a boyhood spent in a small town. It describes the bottling of dandelion wine, with each bottle dated. When a bottle is opened the following winter, its date recalls a particular summer day and its activities. My piece attempts to implant and then, at the end, recall certain musical ideas in new contexts, to give the effect of poignant memories, all "bottled" in a very brief container.

Dream Sequence (Monday evening, August 5), commissioned by Frank Taplin, derives its title from the world of the movies or the musical stage, in which an apparently illogical series of events occur in a scene whose dreamlike quality reveals the protagonist's true state of mind.

Symphony No. 1 (Wednesday evening, August 7), in four movements, was first performed by the San Francisco Symphony, conducted by Josef Krips, and subsequently by the Los Angeles Philharmonic under Zubin Mehta. The first movement begins at a high level of energy: the violins spin out an extended melody, which in turn generates several contrasting ideas.

The exposition of all this material culminates in a dramatic collapse: the development consists of the recovery of momentum and the ultimately triumphal return of the original theme now sweeping from bottom to top of the orchestra. The middle movements were adapted from some incidental music originally composed for a production of "The Merchant of Venice": the second movement accompanying the nocturnal love-scene, the third a pantomime depicting Jessica's elopement during a festival. The last movement combines a number of jaunty syncopated themes, relieved by more reflective interludes, the last of which broadens out into a long sustained chord spread out over the orchestral gamut and punctuated by rhythmic tattoos at varying rates of speed. The coda summarizes, combines, and condenses previous ideas in a final flurry of intense activity.

Andrew Imbrie
1991 Composer-in-Residence,
Tanglewood Music Center

Observations by Colin Matthews

■ All three of my pieces programmed as part of this festival have in common something which hardly characterises the rest of my musical output—that is, the use of music which is neither quotation nor parody so much as "found object." It might perhaps be defined as music in quotation marks, where the quotation marks serve to set the musical idea in question apart from the main argument, sometimes to be commented upon and developed, but more often put in relief against what I hope and assume is my "real" musical self. Even my realisation of the Mozart dice-game falls into this category, since on breaking the rules of the game I've "found" something which isn't implicit in the original.

In my *Divertimento* for double string quartet—and at ten or so years' distance I wish I'd thought of a more adventurous title—the found object is a (?Straussian) melody in C-sharp minor, which I jotted down sometime around 1980 with no real intention of using. But it wouldn't go away when I began sketching the piece, and eventually I took the plunge and began the first movement with it. Although it recurs throughout this movement, it is more of a disruptive element than a unifying one: and similarly in the third (and final) movement its expected and prepared recapitulation is immediately contradicted, leaving the end of the work to be deliberately ambiguous. The rather wayward progess of both of these movements is better heard than described—having started with something paradoxical I let the music follow its own head rather than any predetermined path. The intermezzo stands apart, both in its shadowy, fleeting textures, and by virtue of its pursuing one particular mood (a note in the score reads "as if conducting a conversation without wanting to be overheard") and not deviating from it.

Whereas the *Divertimento* is an intentionally equivocal work, in *Hidden Variables* the different musics collide head-on. Here the found objects are minimalist ones; but there are other allusions as well, together with a strong dose of my "own" music. One way of hearing it is as a confrontation—though the minimalist ideas are my own, and not quotations, any resemblance to the music of living composers is wholly intentional, and reflects the ambivalence of my feelings about them: I don't have any compunction about treating these ideas badly and letting them self-destruct. But the piece is also an unconventional attempt to balance foreground and background, with the foreground emerging as the clear winner.

—Colin Matthews
1991 Visiting Composer/Teacher,
Tanglewood Music Center

1991 Festival of Contemporary Music
Thursday, August 1, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

BOSTON COMPOSERS QUARTET
CLAYTON HOENER, violin
JAMES COOKE, violin
SCOTT WOOLWEAVER, viola
ANDREW MARK, cello

LEON KIRCHNER
(b.1919)

String Quartet No. 2 (1958)
Moderato
Adagio
Allegro molto

RANDALL WOOLF
(b.1959)

String Quartet No. 3 (1987)
♩ = 84
Prestissimo
♩ = 120

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(1874-1951)

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Part I
Mondestrunken
Colombine
Der Dandy
Eine blasse Wäscherin
Valse de Chopin
Madonna
Der kranke Mond

Part II
Nacht
Gebet an Pierrot
Raub
Rote Messe
Galgenlied
Enthauptung
Die Kreuze

Part III
Heimweh
Gemeinheit
Parodie
Der Mondfleck
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a wind has blown the rain away • Mabel Osborne On the Beach at Night • The Serpent • Three Songs Spectral Lovers • The Telephone • Tell Me Where Is Fancy Bred

Chamber

Dandelion Wine • Impromptu *for violin and piano* Piano Trio • Serenade *for flute, viola, and piano* Three Sketches *for trombone and piano* • Sonata *for cello and piano* • String Quartets 1 through 5 • To a Traveler *for clarinet, violin, and piano*

Judith Weir

Chester Music

Opera

The Vanishing Bridegroom

Orchestra

Music, Untangled • Sederunt Principes

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1991 Festival of Contemporary Music
Saturday, August 3, at 2 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

ANDREW IMBRIE
(b.1921)

Here We Stand (1969)
Fanfare for Double Brass Ensemble

OLIVER KNUSSEN, conductor

YEHUDI WYNER
(b.1929)

Trapunto Junction (1991)
(commissioned by the Boston Symphony Orchestra and Mr. and Mrs. Robert D. King)

SUZANNE GEORGE, horn
HERBERT SMITH, trumpet
JON ETTERBEEK, trombone
BRIAN JONES, percussion

JUDITH WEIR
(b.1954)

Ardnamurchan Point (1991)

THOMAS HECHT and SANDRA SHAPIRO, duo-pianists

INTERMISSION

POUL RUDERS
(b.1949)

Nightshade (1987)

OLIVER KNUSSEN, conductor

IMBRIE

Piano Trio No. 2 (1989-90)

Allegretto cantibile
Sostenuto e con fuoco
Allegro vivace

LIONS GATE TRIO
KATIE LANDSALE, violin
SCOTT KLUKSDAHL, cello
FLORENCE MILLET, piano

The 1991 Festival of Contemporary Music continues on tonight's Boston Symphony Orchestra concert at 8:30 when Grant Llewellyn conducts the premiere of Judith Weir's *Music, Untangled*, which was commissioned by the Boston Symphony Orchestra to celebrate the 50th anniversary of the Tanglewood Music Center in 1990.

Baldwin piano

1991 Festival of Contemporary Music
Sunday, August 4, at 10 a.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

HANS WERNER HENZE
(b.1926)

Cherubino, Three Miniatures for piano (1980-81)

Andante cantabile
Sostenuto
Con allegrezza

REIKO UCHIDA, piano

ANDREW IMBRIE
(b.1921)

Dandelion Wine (1967)

LEAH ROSEMAN, violin
ROBERT J. CHIU, violin
RALPH FARRIS, viola
SOPHIE WILLER, cello
MARION ARTHUR, oboe
ROBERT OLIVIA, clarinet
MARC RYSER, piano

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— **OLIVER KNUSSEN**, Coordinator of Contemporary Music Activities, TMC

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Festival of Contemporary Music 1991

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Strophe II
Antistrophe II
Exodos

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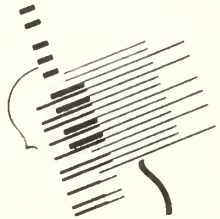

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Misterioso, quasi scherzando
Adagio

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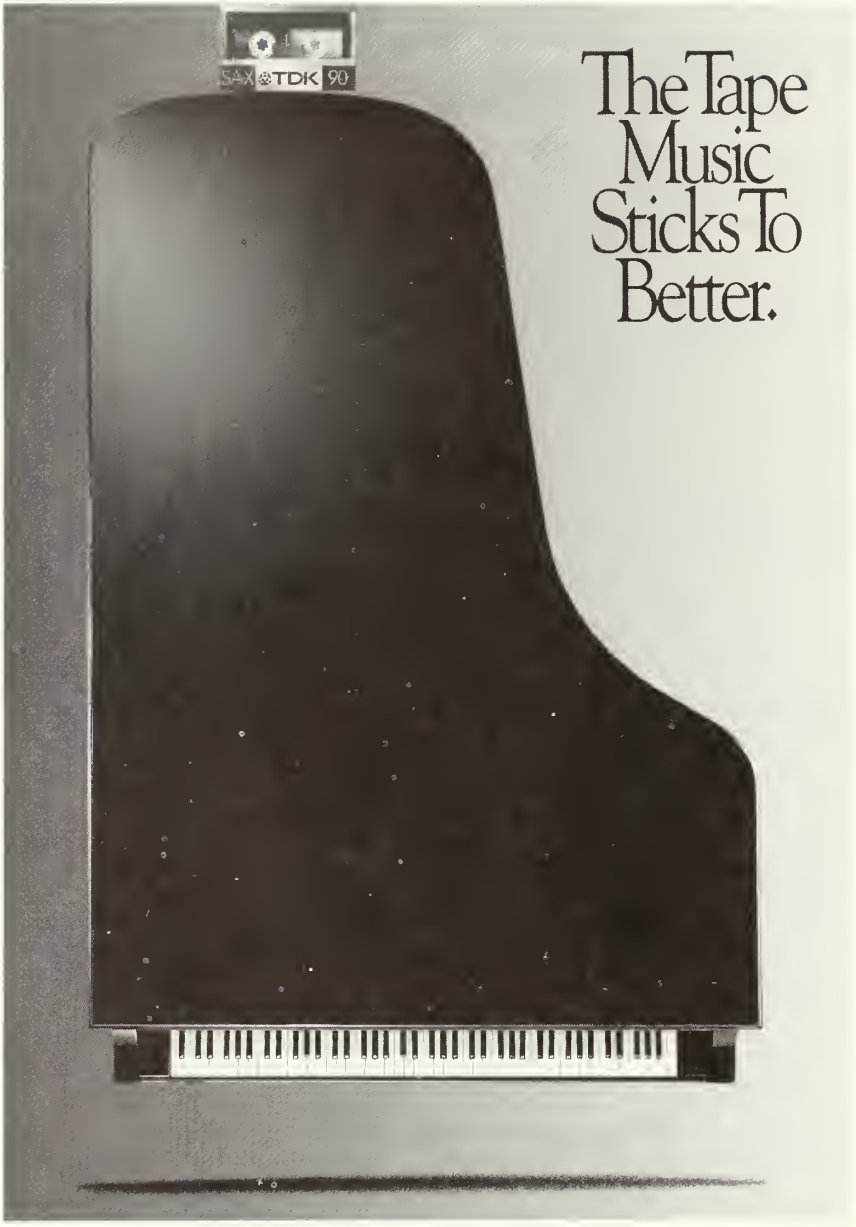

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Allegro appassionato
Nocturne. Andantino
Masquerade. Allegro
Vivace

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Dream—Conclusion

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LEON KIRCHNER
String Quartet No. 2

Leon Kirchner, 1985 Composer-in-Residence at the Tanglewood Music Center, was born in Brooklyn on 24 January 1919. Brooklyn-born Leon Kirchner turned seventy on January 24. His family settled in California when he was a child, and he received most of his education there. Cultural life in Los Angeles was marked in those years by the presence of Schoenberg, Stravinsky, and a host of writers and other cultured emigrees from Europe. Kirchner attracted the attention of Ernst Toch, who suggested that he study composition with Schoenberg at UCLA. He later went on to do work with two of the other great composer-teachers of this century, Ernest Bloch in Berkeley, and Roger Sessions in New York. After military service, Kirchner finished his M.A. degree at Berkeley, then spent the years 1948-50 in New York on a Guggenheim Fellowship, a time that marked the beginning of wide acclaim for his music. From 1950 to 1961 he lived again in California, teaching at the University of Southern California and at Mills College. He moved to Harvard in 1961, where he is now emeritus Walter Bigelow Rosen Professor of Music. He remains active especially as a composer, and as the conductor of the Harvard Chamber Orchestra and Friends, which has considerably enriched the repertory of orchestral music performed in the Boston area.

Though he has composed in virtually every genre, Kirchner has been especially honored for his chamber music. Kirchner's first two string quartets (1949 and 1958) were given the New York Critics Circle Award and his Third String Quartet (with electronic tape, 1966) the Pulitzer Prize. His chamber output also includes a superb piano trio (1954), *Music for Twelve* (1985)--a BSO centennial commission for the Boston Symphony Chamber Players, and a recent duo for cello and violin. Much of Kirchner's chamber music--the string quartets and the Piano Trio, for example--are for traditional ensembles that have a long history in the classical tradition, a history involving abstract formal structures and an avoidance of programmatic elements. While his chamber music does not tell stories, it always tends toward the dramatic, bursting the normal confines of chamber music genres and mixing tempi and characters from moment to moment.

Kirchner's String Quartet No. 2 is in three discrete movements, but the basic material--and the expressive gestures that create the work's emotional shape--recur to some degree in each movement, giving the impression of a discussion, sometimes gentle, sometimes violently argumentative, that is carried from the beginning of the first movement to the end of the last. The very first measure introduces the basic elements of the discussion--most evident are the descending semitone in the first violin and the bit of rising scale ending in the leap of a third in the cello. The bulk of the movement pursues a lively argumentation in the terms of these basic elements, closing in a poignant, almost chorale-like, recollection of the opening. The middle movement continues in this pensive mood in an expressive lyrical way, though with a brief continuation of the first movements's combative discussion. It ends in sweet lyricism. This gentle mood is interrupted by the beginning of the finale, with its passionate outbursts. Some of the ideas from each of the preceding movements recur before a final punctuating cadence shuts off the quiet final stage of the discourse.

RANDALL WOOLF
String Quartet No. 3

Randall Woolf (b. 1959, Detroit) was active for many years as a keyboard performer in jazz and rock groups. He studied English at Michigan State University, then lived for a in Paris, where he studied on his own. Upon returning to the United States, he moved to Boston, where he founded the energetic composers' consortium Extension Works. In 1986 he won the Charles Ives Prize of the National Institute and Academy of Arts and Letters. He worked privately for several years with David Del Tredici, then began a doctoral program in composition at Harvard, where he worked with Earl Kim, Donald Martino, and Milton Babbitt; he recently completed his doctorate and spent last year as Lecturer in Music on the Harvard faculty. In 1989 he was a Fellow in composition at the Tanglewood Music Center, and in 1990, his first orchestral composition to reach performance, *White Heat*, was heard in this Festival as a Paul Jacobs Memorial Commission. He is the recipient of the Charles Ives Award from the American Academy/Institute of Arts and Letters. Currently he is at work on *Modern Primitive*, a composition for seven instruments commissioned by the Dinosaur Annex New Music Ensemble.
The composer has provided the following commentary:

> My String Quartet No. 3 was composed in the spring of 1987, and is dedicated to David Lewin, a most valued teacher and friend. The form of the work is designed to mimic the dream-like state of reminiscence. In a sense, the piece consists of several pieces of music, all going along simultaneously, and, for the most part, silently. An episode of one music is suddenly interrupted by another, which is in turn interrupted by yet another, which is at times the continuation of a previous music which had been left hanging. At times, a music that returns has made silent progress on its own, and when we return to it, it may be in quite a different place in its form than when we left it. As these musics come and go, several different and competing time frameworks are created. The cumulative effect of these interruptions and the various degrees of similarity between interrupters and interruptees begins to undo the listener's usual habits of making sense of music, and he or she is forced to make attempts at provisional orders, which may or may not (usually not) be confirmed by what follows. What begins to emerge from this haze of confusion is a slow, sad music, which brings together the various hanging motivic threads into a not-very-satisfying resolutions. Throughout the first two movements, this slow music becomes more and more present, until the last movement, where it takes over completely in a sort of dismembered rondo. Each return of the rondo theme is thinner and thinner, until it finally fades away into a bare fifth, which attempts, rather hopelessly, to resolve the dissonances with which the first movement began.
>
> --Randall Woolf

ARNOLD SCHOENBERG
Three Times Seven Songs from Albert Guiraud's *Pierrot lunaire*

Words and music. Voice with instruments. These phrases suggest the art of the lyric singer in the bel canto tradition or the dramatic outburst of the musical theater. But *singing*--whether lyric or dramatic--is only one way in which the voice can be used, and composers in the twentieth century have been particularly inventive in trying new ideas, in "updating" the oldest musical instrument of all, the human voice. Our voices' range of expression goes all the way from the guttural grunt of the cave to the primal scream, from normal speech to coloratura song. Only a very limited part of that broad range is normally used in western music. Arnold Schoenberg's epoch-making *Pierrot lunaire*, one of the seminal works of our century, draws on and extends the tradition of the Berlin cabaret, heightening speech with pitched declamation.

Pierrot lunaire ("Moon-struck Pierrot") sets twenty-one of O. E. Hartleben's German translation of modish French verses by Albert Giraud. The poems draw on images and characters from the *commedia dell'arte*, especially the pensive, white-faced clown Pierrot and his beloved Columbine (in whose costume the first performer of *Pierrot lunaire* was dressed), put into modern situations that range from the grotesque to the sentimental. The surprise here is that Schoenberg decided to have his vocal soloist recite on pitch, but *not sing* (except in a few carefully designated spots). He termed the device *Sprechstimme*, which means, literally, "speaking voice," though the speaking voice required here is by no means the usual one of normal conversation.

Composers had occasionally made use of spoken effects in 19th-century German opera, sometimes even employing a notation for it, as Schoenberg did. But in *Pierrot*, his source seems to be not so much the passionate outbursts of romantic opera as the cool distancing of the Berlin cabaret, in which a *chanteuse*, a woman dressed in a tuxedo, would sing (or half-sing or even speak) songs with texts written from a distinctly male point of view. The effect of *Sprechstimme* is, indeed, a distancing from too dramatic an emotional involvement, a light ironic tone overall. No doubt the kind of work Schoenberg wrote was affected by the fact that he composed it at the request of a non-singing actress, Albertine Zehme. Her evident commitment to the piece at the first performance (given on October 16, 1912, after more than forty rehearsals) was total; even the critics who did not care for *Pierrot* found her performance compelling.

The work itself became, as Stravinsky once remarked, "the solar plexus as well as the mind of early twentieth-century music." Schoenberg had been struggling with ways to organize his musical material naturally and effectively without reference to the harmonic architecture that had shaped nineteenth-century music, the expressive value of which he felt to be exhausted. This struggle had led to a series of tiny pieces composed at great effort. But with *Pierrot*, Schoenberg suddenly recaptured the extraordinary fluency he had known earlier when writing such masterful scores as the String Quartet No. 1 (completed in ten days). His best work almost always came at white heat, put down on paper almost as fast as he could write. Two-thirds of the 21 songs in *Pierrot lunaire* were composed in a single day each, and, except for nos. 14 and 15, the piece as a whole occupied the ten weeks from March 12 to May 30, 1912. (The two remaining songs were composed on June 6 and July 9.)

The ensemble called for in *Pierrot*--flute, clarinet, violin, cello, and piano, with vocalist (and with doubling on related instruments, such as

piccolo or bass clarinet)--has become a standard instrumentation for contemporary music, much as the string quartet was the standard chamber medium of the late 18th and early 19th centuries. Many composers since Schoenberg have conceived their music in terms of the "Pierrot ensemble," and permanent groups have been formed on that basis, confident of finding a substantial and varied repertory to play--one of the continuing legacies of *Pierrot.*

The twenty-one songs of *Pierrot* are arranged into three sets of seven each, but the groupings show the greatest possible internal variety. Scoring changes from song to song in an unpredictable way (though with certain obvious illustrative and parodistic elements, such as the "Serenade, in which Pierrot "scratches on his viola with a grotesque giant bow"--and the cellist erupts in virtuoso display). Sooner or later just about every possible combination of instruments occurs. At the same time the various numbers draw upon or refer to a dizzying range of musical styles, sometimes for direct expression, at others with grotesque or parodistic intent.

Much of the music is built up out of tiny motives of three or four notes each--heard sometimes melodically, sometimes as chords. This intense motivic working is varied in many ways. No. 5 ("Valse de Chopin"), for example, has an obvious element of parody, but at the same time the waltz genre gives Schoenberg a reference point for rhythmic and melodic gestures, while emphasis on a particular chord creates some kind of hierarchy. Some of the most famous movements are the most contrapuntal in conception--No. 8 ("Night"), a sombre passacaglia growing out of a tiny three-note motive elaborated with extraordinary ingenuity, and No. 18 ("The Moonfleck"), a canon in which the top two parts, at the midpoint of the piece, start running literally backwards, while their companions parts in the piano part continue running forward at half-speed. But each song has its own expressive and technical adventure.

Of the fifty poems in Giraud's original collection, Schoenberg chose slightly less than half to make the particular arrangement found in *Pierrot lunaire.* The songs may be seen to trace a progress through the depths from a divine intoxication and sexual longings to blasphemy and despair, finally emerging in a homecoming that offers some promise of healing. Whatever significance Schoenberg had in mind in making this arrangement seems to have been subconscious; certainly he expressed the thought in a letter, ten years after the premiere of *Pierrot*, that he had read the poems far more naively than some of his commentators: "Anyway," he went on, "I am not responsible for what people insist on reading into the words. If they were musical, not one of them would give a damn for the words. Instead they would just go away whistling the tunes."

--S.L.

PIERROT LUNAIRE

PART 1

1. MOONDRUNK

The wine that only eyes may drink
Pours from the moon in waves at nightfall,
And like a springflood overwhelms
The still horizon rim.

Desires, shivering and sweet,
Are swimming without number through the flood waters'
The wine that only eyes may drink
Pours from the moon in waves at nightfall.

The poet, by his ardor driven,
Grown drunken with the holy drink —
To heaven he rapturously lifts
His head and reeling slips and swallows
The wine that only eyes may drink.

2. COLUMBINE

The moonlight's palest blossoms,
The whitest wonder-roses,
Bloom in summer nightfall.
O might I break just once!

My anxious pain to soften
I seek by darkest waters —
The moonlight's palest blossoms,
The whitest wonder-roses.

Fulfilled would be my yearning
Might I, as one enchanted,
As one in sleep, unpetal
Upon your auburn tresses
The moonlight's palest blossoms.

3. THE DANDY

With lightbeams so weird and fantastic
The luminous moon lights the glistening jars
On the ebon, high-holiest washstand
Of the taciturn dandy from Bergamo.

Resounding in bronze-tinted basin
Brightly laughs the fountain with metallic ring.
With lightbeams so weird and fantastic
The luminous moon lights the glistening jars.

Pierrot, with waxen complexion,
Stands musing, and thinks: How shall I today make up
He shoves aside rouge and the Oriental green,
And he daubs his face in most dignified style
With moonbeams so weird and fantastic.

4. A PALE WASHERWOMAN

A pale washerwoman
Washes nightly pallid kerchiefs,
Naked, silverwhitest arms
Reaching downward to the waters.

Through the clearing steal the breezes
Gently stirring up the stream.
A pale washerwoman
Washes nightly pallid kerchiefs.

And the gentle Maid of Heaven,
By the branches softly fondled,
Spreads out on the darkling meadows
All her light-bewoven linen —
A pale washerwoman.

5. A CHOPIN WALTZ

As a faint red drop of blood
Stains the pale lips of one stricken,
So there sleeps within these tones
A morbid, soul-infecting lure.

Chords of savage lust disrupt
The icy dream of bleak despair —
As a faint red drop of blood
Stains the pale lips of one stricken.

Warm and joyous, sweet and yearning,
Melancholy-somber waltzes
Haunt me ever through my senses,
Cling in my imagination
As a faint red drop of blood.

6. MADONNA

Rise, O Mother of All Sorrows,
On the altar of my verses!
Blood from your poor, shrunken breasts
By the sword's cold rage was spilled.

Your deep wounds forever open
Seem like eyes, so red and staring.
Rise, O Mother of All Sorrows,
On the altar of my verses.

In your thin and wasted arms
You hold up your Son's broken body
To reveal it to all mankind —
Yet the eyes of men avoid your grief,
O Mother of All Sorrows.

7. THE SICK MOON

You somber, deathly-stricken moon,
There on the heaven's darkest couch,
Your gaze, so feverishly swollen,
Charms me like a strange enchanted air.

Of insatiable love-pangs
You die, die, by yearning overwhelmed,
You somber, deathly-stricken moon,
There on the heaven's darkest couch.

The lover who, with rapturous heart,
Without a care to his mistress goes
Is happy in your play of light,
In your pale and tormented blood,
You somber, deathly-stricken moon.

PART II

8. Night

Somber, shadowy, giant mothwings
Killed the splendid shine of sun.
An unopened magic-book,
The dark horizon lies — in silence.

The dank fumes of lower darkness
Give off vapor — stifling memory!
Somber, shadowy, giant mothwings
Killed the splendid shine of sun.

And from heaven down to earth
Sink, with heavy, swinging motion
Monsters huge, an unseen terror
On all mankind's hearts now falling —
Somber, shadowy, giant mothwings.

9. PRAYER TO PIERROT

Pierrot! My laughter
I have forgot!
The image of splendor
Dissolved, dissolved.

Black waves my banner
Now from my mast.
Pierrot! My laughter
I have forgot!

O give me once more,
Horse-doctor of souls,
Snowman of lyrics,
Moon's maharajah,
Pierrot — my laughter!

10. THEFT

Princely, luminous red rubies,
Bloody drops of ancient glory,
Slumber in the dead men's coffins
Below, in the catacombs.

Nights, with his boon companions,
Pierrot creeps down to plunder
Princely, luminous red rubies,
Bloody drops of ancient glory.

But look — their hair stands straight up,
Pale with fright they stand rooted;
Through the fearsome gloom — like eyeballs
Staring from the dead men's coffins,
Princely, luminous red rubies.

11. RED MASS

For evil's dread communion
In blinding golden glitter,
In candleshine-and-shutter,
Mounts the altar — Pierrot!

His hand, the consecrated
Tears off the priestly vestments
For evil's dread communion
In blinding glitter.

With sign-of-cross and blessing gestures
He shows to trembling, trembling souls
The Host of all red and dripping:
His heart — in bloody fingers —
For evil's dread communion.

12. GALLOWS SONG

The haggard harlot
With scrawney neck
Will be the last
Of his mistresses.

In his brain there
Sticks like a sharp nail
The haggard harlot
With scrawney neck.

Thin as a pine tree,
With hanging pigtail,
Lustily she will
Embrace the rascal,
The haggard harlot!

13. BEHEADING

The moon, glistening scimitar
Set on a black and silken cushion,
Unearthly huge, it threatens downward
Through sorrow-stricken night.

Pierrot wanders so restlessly,
Lifts up his eyes in deathly fright
To the moon, a glistening scimitar
Set on a black and silken cushion.

His knees are shaking with fright,
Fainting, he suddenly collapses.
He thinks that on his sinful neck
Comes whistling down with brutal force
The moon, the glistening scimitar.

14. THE CROSSES

Holy crosses are the verses
On which poets, mute, are bleeding,
Blindly beaten by the vultures,
Fluttering swarms of gostly phantoms.

In their bodies daggers revelled,
Blazoned in the blood of scarlet!

Holy crosses are the verses
On which poets, mute, are bleeding.

Reft of life — the locks rigid —
Lo, the rabble's noise is fading.
Slowly sinks the sun in glory,
Like a crimson Emporor's crown.
Holy crosses are the verses.

PART III

15. HOMESICKNESS

Sweetly plaintive — a crystal sighing
From the old Italian pantomime
Rings across time: how Pierrot's grown awkward
In such sentimental modern fashion!
And it sounds through the wastes of his heart.
Echoes softly through his senses also,
Sweetly plaintive — a crystal sighing
From the old Italian pantomime.

Now Pierrot forgets his somber mien.
Through the silvery fireglow of moonlight
Through the flooding waves of light, his yearning
Soars on high native skies so distant — —
Sweetly plaintive — a crystal sighing.

16. VULGARITY

Into the bald pate of Cassander,
Who rends the air with screaming
Blithe Pierrot, affecting airs so kind
And tender — bores with a skull drill!

Then he plugs with his big thumb
His own genuine Turkish tobacco
Into the bald pate of Cassander,
Who rends the air with screaming.

Then screwing his cherry pipestem
Deep into the polished baldpate,
Quite at ease he puffs and draws
His own genuine Turkish tobacco
Out of the bald pate of Cassander!

17. PARODY

Steel needles, twinkling brightly,
Stuck in her graying hair,
Sits the duenna, murmuring,
In her knee-length scarlet skirt.

She's waiting in the arbor,
She loves Pierrot with aching heart —
Steel needles, twinkling brightly,
Stuck in her graying hair.

But suddenly — hark — a whisper!
A windpuff titters softly;
The moon, the cruel mocker,
Is aping with its bright rays
Steel needles' wink and blink.

18. THE MOONSPOT

With a spot of white, of shining moonlight,
On the collar of his jet-black jacket,
So Pierrot goes walking in the evening,
Out to seek some joy and high adventure.

Suddenly, in his dress something disturbs him.
He examines it — and yes, he finds there
A spot of white, of shining moonlight,
On the collar of his jet-black jacket.

Hang it, he thinks; another spot of whitewash!
Whisks and whisks, yet he cannot remove it.
So he goes on, full of spleen and fury,
Rubs and rubs until the early morning
A spot of white, of shining moonlight.

19. SERENADE

With a bow grotesque and monstrous,
Pierrot scrapes away at his viola;
Like a stork on only one leg,
Sadly plucks a pizzicato.

Pop, out comes Cassander,
Raging at the nightly virtuoso —
With a bow grotesque and monstrous,
Pierrot scrapes away at his viola.

Now he throws down his viola:
With his delicate left hand
He grabs the baldpate by the collar —
Dreamily plays upon his tonsure
With a bow grotesque and monstrous.

20. HOMEWARD BOUND

A moonbeam for the rudder,
Water lily for a boat,
So Pierrot travels southward
With a fresh prevailing wind.

The stream hums deep cadenzas
And rocks the little skiff;
A moonbeam for the rudder,
Water lily for a boat.

To Bergamo, the homeland,
Now Pierrot returns;

Faint glows the green horizon
With dawning in the east —
A moonbeam for the rudder.

21. O FRAGRANCE OLD

O fragrance old from days or yore,
Once more you intoxicate my senses.
A prankish troop of rogueries
Is swirling through buoyant air.

A cheerful longing makes me hope
For joys which I had long despised;
O fragrance old from days of yore,
Once more you intoxicate me.

I have abandoned all my gloom
And from my window framed in sunlight
I freely gaze on the dear world
And dream beyond in my boundless transport —
O fragrance old — from days of yore.

Saturday, August 3, 1991 at 2:00 P.M.

ANDREW IMBRIE
Here we stand **(fanfare) (1969)**

Horns: Kristin Jurkscheit, Elizabeth Cook, Andrea Menousek,
John Rieckhoff, Suzanne George, Beth Beeson, *Jamie Hersch, *Talley Leger
Trumpets: Brian Neal, Zhong-Hui Dai, Brian Sipe, Herbert Smith,
Matthew Sonneborn, *Jeremy Gardiner
Trombones: Mark Hetzler, Darren Acosta, Jon Etterbeek,
*John Graham, *Tim Simcoe, Randall Hestand
Tubas: David Moen, **Keith Elder
Oliver Knussen, conductor

*Member, BUTI
**Member, TMC staff

Andrew Imbrie, the 1991 Composer-in-Residence at the Tanglewood Music Center, was born in New York in 1921. He studied composition at Princeton with Roger Sessions, then, after service in the army during World War II, he followed Sessions to Berkeley, where he earned his M.A. and was soon appointed instructor. He became Professor of Music at Berkeley in 1960, serving also as chairman of the composition department at the San Francisco Conservatory from 1970. During his career as teacher and composer, he has received numerous awards including two Guggenheim fellowships. He has written in most genres, including opera (*Angle of Repose*, commissioned by the San Francisco Opera and based on Wallace Stegner's Pulitzer Prize-winning novel), three symphonies and a number of concertos, and a substantial body of vocal and chamber music. The composer has provided the following note:

> *Here We Stand*--a fanfare for double brass ensemble--was written for a celebration of the preservation of a grove of redwood trees on the Berkeley campus of the University of California. The trees were scheduled to be cut down to make way for a cross-campus thoroughfare. Vigorous responses by the campus community resulted in a revision of the plan and led to the construction of a less wide, limited access road. The spatial separation of the two brass choirs gives opportunities for various kinds of antiphonal display.
>
> --Andrew Imbrie

YEHUDI WYNER
Trapunto Junction, for brass trio and percussion (1991)

The son of composer and conductor Lazar Weiner, Yehudi Wyner (b. 1929) was born in Canada but raised in New York City, where he attended Juilliard as a pianist, then studied composition at Yale with Richard Donovan and Paul Hindemith and at Harvard with Randall Thompson and Walter Piston. Long a member of the Bach Aria Group, he has been active as a teacher at Yale, the State University of New York at Purchase, and currently at Brandeis; since 1975 he has been a member of the Tanglewood Music Center faculty. His early works are in a neoclassic vein; later compositions show a broadening and intermixture of influences, sometimes including elements from jazz or from the Jewish tradition. He composed *Trapunto Junction* on a commission from the Boston Symphony Orchestra and Mr. and Mrs. Robert D. King; the work was completed earlier this year and premiered in the spring by the Boston Symphony Chamber Players. The composer has provided the following commentary:

What's in a name? Sometimes a lot. Sometimes it can reveal a great deal about the atmosphere of a piece of music, even about its construction and genesis. Clearly titles such as "symphony," "string quartet," "prelude," "sonata," "fugue" not only define the genre of a composition, but also put it in a cultural and historical context. The idea may be to continue a tradition or perhaps to contradict past models. But in any case the reference is intentional.

But what of compositions that do not adopt historical precedents, which are fanciful and formally self-defining? How shall these be called so that the titles may intrigue, yet not mislead, the musical audience? Thus Debussy's *La Mer* may have been inspired by oceanic swells and images, yet it is by no means a formless series of watery impressions. On the contrary, it is a precisely calibrated composition of symphonic dimension, though not of "symphonic" construction. Another example might be *Rituel* by Boulez, which conveys a sense of the intention of the music while not specifying a programmatic narrative.

As for *Trapunto Junction*, the title says something about the origin of the piece, where some of it was composed; it makes some cultural references and reveals some of its constructive elements. First of all, the instrumental ensemble was specified by the BSO, with the intention of featuring brass and percussion players. Furthermore, the percussion battery was to be mobile enough to enable easy touring. (Marimba and vibraphone are everywhere available.) I thought in terms of an energetic piece, lots of quick, fairly noisy music, full of intricate syncopations, in the manner of a salsa band. Quieter moments are there, too, suggesting elements of popular music, such as a sentimental ballad, with shades of the small ensemble of Duke Ellington. These and other musical materials, which are from various, normally unrelated, sources, were then stitched together, somewhat in the manner of a quilt. I had recently seen a handsome book on quilts in America spanning a long history. The variety of the quilts was astounding. Clearly this "folk art" was capable of producing work of high artistic merit. One remarkable recent quilt was called "Tuxedo Junction" and was inspired by a popular recording by the Glenn Miller organization.

With the references in my piece to popular music, quilting, to a kind of informal "assembling" of elements to create a form, I was tempted to use the title *Tuxedo Junction*, but could not bring myself to invade that hallowed sanctuary. But since my composition was partially written in Italy, where the word "trapunto" means quilt or quilting, and since junction means an encounter, a joining together of places or elements, *Trapunto Junction* seemed like a fair title.

--Yehudi Wyner

Judith Weir
Ardnamurchan Point, for two pianos

Judith Weir was born in Cambridge, England, to an Aberdeenshire family, in 1954. She attributes her first compositions--created when she was in her early teens--to the fact that her parents came from Aberdeen, a region of Scotland where there is still a rich and living folk music tradition; producing one's own music was simply a natural act. She began writing music during her secondary school years in London, creating pieces for her friends to perform, and played oboe in the National Youth Orchestra of Great Britain. One of her teachers at school introduced her to composer John Tavener, who looked at her compositions and offered comments on them. Before going on to university studies at Cambridge, where she was from 1973 to 1976, she spent a semester at the Massachusetts Institute of Technology, studying computer music with Barry Vercoe. She has not actively pursued that particular track of musical creation, but found herself stimulated by the openness at MIT. At Cambridge she studied with Robin Holloway. In 1975, she received a fellowship in composition to the Tanglewood Music Center.

Immediately after completing her Cambridge degree, Weir was named composer-in-residence of the Southern Arts Association, an organization covering several rural counties in southern England, where she worked in schools and community music projects. For three years from 1979, she taught at Glasgow University. In 1983 she received a Creative Arts Fellowship at Trinity College, Cambridge, which gave her the opportunity to compose full-time, without teaching commitments, for two years. From 1988 to 1991, she was Guinness Composer in Residence at the Royal Scottish Academy of Music and Drama in Glasgow.

Judith Weir's music ranges from compositions that evoke Medieval music, for which she has a particular affinity, in such scores as *Sederunt principes* and *Missa del Cid*, to suggestions of folk elements, as in *Songs from the Exotic*, which treats Serbian folklore, or *Airs from Another Planet* (performed in Tanglewood's Festival of Contemporary Music last summer), which transmutes Scottish traditions into a still more exotic tradition. Her successful opera *A Night at the Chinese Opera*, commissioned by the BBC, received its American premiere at Santa Fe last summer. A second opera, *The Vanishing Bridegroom*, written for the Scottish Opera, was performed by that company in 1990, then repeated at Covent Garden.

Ardnamurchan Point is a work in a single movement for two pianos, composed for pianists Ed Niemann and Nurit Tilles earlier this year. The title makes a geographical reference to a scenic location in western Scotland, and the music derives its characteristic intervals and melodic patterns from the traditional music of that region, though without quoting any actual folk songs. The work begins in unison at a fast tempo and evolves in a constant development of the material in new guises, varied rhythms and textures, but with a continuous flow of movement and energy.

POUL RUDERS
Nightshade (1987)

Josefina Vergara, violin — Marion Arthur, oboe
Josee Deschenes, bass — Andrea Menousek, horn
Makiko Nishio, alto flute, piccolo
Orit Orbach, contrabass clarinet
Steve Wangler, contrabassoon
Mark Hetzler, trombone — Gregory White, percussion
Francine Kay, piano
Oliver Knussen, conductor

Poul Ruders was born in Ringsted, Denmark, in 1949. His composition studies were completed at the Academy of Music, Odense, where his teacher was Ib Nørholm. Throughout his career, Ruders has worked as a church organist. This has suited his skills as an improviser and has also perhaps deeply influenced his writing--which may seem to be rather incongruous for a composer whose music appears to be particularly profane. Thus, it may have been his work as an organist that awakened his interest in medieval music, the use of which in Ruders' earlier works is colored by an irony similarly found in some works of Peter Maxwell Davies. Further, in recent years, his application of the English technique of change-ringing as a formal process can be seen as a result of his church experience. Recent works by Ruders have involved an integration of various influences that appeared one by one early in his career. A frequent use of "found" objects (particularly of early music), a strong rhythmic propulsion featuring bright instrumental colors, a desire to explore the theatrical possibilities inherent in pure sound all characterize Ruders' later output. Tanglewood audiences heard his *Manhattan Abstraction* for large orchestra in this Festival in 1986. The composer has provided the following note:

> *Nightshade* was composed in the fall of 1986, commissioned and premiered by the London-based group Capricorn. The piece is, on the one hand, a study in extreme sonorities; the infrequently-used contrabass clarinet is being employed along with the contrabassoon, forming the ultra-low foundation of the score; the bottom register of the French horn and the trombone is set against the serene clarity of the high violin and oboe. On the other hand, the piece is a tone-poem of sorts, on the various associations as they form within the mind of the individual listener when confronted with the very word "nightshade": shadows of the night are strange phenomena to behold; personally I come to think of pale moonlight, tombstones, the compelling as well as the frightening spell of a dark forest. A "Study in Black" the piece has been called.
>
> The obvious extra-musical connotations related to extremes such as high/low, dark/light, good/evil combined with the multitude of instrumental and compositional allurements inherent in the actual title *Nightshade* have convinced me to "reopen the case" and compose a new piece, The Second Nightshade, for the Scottish Chamber Orchestra, this time a longer piece, more symphonic, exploring the ultimate instrumental, compositional, and metaphysical nature of opposed sonorities.
>
> --Poul Ruders

ANDREW IMBRIE
Piano Trio No. 2 (1989/90)

The composer has provided the following note:

Trio No. 2 is my most recent composition. It was written for the Francisco Trio and commissioned by Meet the Composer/Reader's Digest, in partnership with the National Endowment for the Arts and Chamber Music America. The first movement balances several textures: its initial statement returns only at the very end in the manner of a reminiscence. The second movement allows each instrument to appear as a soloist as well as to engage in three-way conversations. The last movement resembles a rondo and is characterized by rapidly changing meters. There are harmonic references to the opening movement, appearing now in new contexts but intended as a unifying force for the work as a whole. This concluding movement is bright in coloration and exploits the virtuosity of the performers.

--Andrew Imbrie

The score page that forms part of the design for the cover of the printed FCM program book is from David Del Tredici's *An Alice Symphony*, used by permission of the publisher, Boosey & Hawkes, Inc., New York.

Sunday, August 4, 1991 at 10:00 A.M.

HANS WERNER HENZE
Cherubino, Three Miniatures for Piano

Hans Werner Henze was born in Gütersloh, Westphalia, in 1926; he now lives near Rome. His large output has achieved considerable renown, including operas ranging as widely in character as *The King Stag* (based on Gozzi's fairy tale), *Der Prinz von Homburg* (based on Kleist's tragic drama), *Elegy for Young Lovers* (to an original libretto by W. H. Auden and Chester Kallman, performed here at Tanglewood in 1988), and the satirical social comedy *The Young Lord*, culminating in *The Bassarids* (based on Euripides' *The Bacchae* in a treatment by Auden and Kallman). By the late 1960s Henze began to re-examine the underlying assumptions of his art; his work became overtly political in expressing his commitment to the New Left and the Socialist revolution. He spent a year in Cuba (1969-70), where he conducted the premiere of his Sixth Symphony. Though his political views had naturally been hinted at in his earlier works, many of which offered criticisms of society's failings, his new works after this time became overwhelmingly political, and many erstwhile admirers feared he had lost his way as an artist. Throughout much of the '70s Henze's work retained this urgently political cast in theatrical pieces (the vaudeville *La Cubana* and *We Come to the River*, described as "Actions for music") and vocal compositions with instruments. At the same time he was composing in abstract forms like the string quartet (three of them between 1975 and 1977) and employing older musical ideas (and the work of such earlier composers as Carissimi and Monteverdi) in modern versions.

Though his social concerns remain, Henze's more recent music has once again achieved a balance that he may have temporarily lost in the heat of political passions. His 1980 opera *The English Cat*, for example, returns to the vein of elegant satire that characterized *The Young Lord*. And he has returned to symphonic writing including a new orchestral piece to be composed for the Boston Symphony Orchestra.)

Henze's short piano work, *Cherubino*, obviously draws its inspiration from the character of the breathlessly love-struck page in Mozart's *The Marriage of Figaro*. The piece was composed for the opening of the 1981-82 season of the Deutsche Oper Berlin and is dedicated to Götz Friedrich. It was given its first performance by Homero Francesch at the Deutsche Oper, Berlin, on August 23, 1981. The opening gesture is a clear reference to the first few notes of Cherubino's love song, *Voi che sapete*, which he sings in the second act of Mozart's opera. Henze's music, in three movements, suggests the quicksilver changing moods of the pubescent youth, regularly referring back to his own love song.

ANDREW IMBRIE
Dandelion Wine

Andrew Imbrie, the 1991 Composer-in-Residence at the Tanglewood Music Center, was born in New York in 1921 but spent most of his early years in Princeton. After early studies with Leo Ornstein and Nadia Boulanger, he pursued composition at Princeton with Roger Sessions. He was noticed early: His senior thesis at Princeton, his first string quartet (1942), won the New York Critics Circle Award. After service in the army during World War II, Imbrie followed Sessions to Berkeley; there he earned his M.A. and was soon appointed instructor. He became Professor of Music at Berkeley in 1960, serving also as chairman of the composition department at the San Francisco Conservatory from 1970. During his career as teacher and composer, he has received numerous awards including two Guggenheim fellowships. He has written in most genres, including opera (*Angle of Repose*, commissioned by the San Francisco Opera and based on Wallace Stegner's Pulitzer Prize-winning novel), three symphonies and a number of concertos, and a substantial body of vocal and chamber music. His short chamber piece *Dandelion Wine* is dated Princeton, June 27-July 25, 1967, and bears the dedication, "for the University of Wisconsin at Madison." The composer has provided the following note:

> *Dandelion Wine* is the title of a novel by Ray Bradbury concerning memories of a boyhood spent in a small town. It describes the bottling of dandelion wine, with each bottle dated. When a bottle is opened the following winter, its date recalls a particular summer day and its activities. My piece attempts to implant and then, at the end, recall certain musical ideas in new contexts, to give the effect of poignant memories, all "bottled" in a very brief container.

COLIN MATTHEWS
Divertimento

Colin Matthews was born in London in 1946. After early piano lessons, he was largely self-taught as a composer until he had taken a degree in classics at Nottingham University, when he was offered the opportunity of pursuing a master's degree in composition. He studied with Arnold Whittall at Nottingham and, from 1967-69, with Nicholas Maw. He worked as a free-lance editor for various music publishers. He worked closely with Benjamin Britten (and prepared the vocal score for *Death in Venice*), with Deryck Cooke (on the performing edition of Mahler's Tenth Symphony), and with Imogen Holst (editing her father's music). He taught during the mid-1970s at the University of Sussex, where he received his doctorate for a thesis on Mahler. He now devotes most of his time to composing. Tanglewood audiences first heard his music in 1988, when his *Fourth Sonata* for orchestra was performed in this Festival.

Colin Matthews composed his *Divertimento* for double string quartet at the request of Peters Pears for the 35th Aldeburgh Festival. The premiere took place in Blythburgh Church in Aldeburgh in June 1982 under the direction of Oliver Knussen. (He later arranged the work for string orchestra by adding a double bass part to the existing eight instrumental lines.) This is the first United States performance.

Matthews' musical progress has traced a path that included flirtations with a kind of serialism and the theatricality of a Peter Maxwell Davies through the "process" approach in a manner akin to Steve Reich. But his mature style owes more to some of the classic figures of twentieth-century English music, particularly Britten and Tippett. The *Divertimento* is very much a case in point, for it is another contribution to a uniquely English genre of contemporary music for strings, either as string orchestra or large chamber ensembles (or full string group contrasted to soloists) familiar from splendid examples of Elgar, Vaughan Williams, Britten, and Tippett. This is probably even more evident in the orchestral version of the *Divertimento*, which contrasts the full string sections with soli, but even in the original version for double string quartet, to be heard here, the opposition of the two ensembles calls up that recent English tradition as well as the older heritage of the consort of viols. The string writing is wonderfully varied, lush, and imaginative. Most of the time the two quartets are clearly distinguished in musical character--slow sustained notes versus fast, special playing effects versus "normal" playing, differences in register, and so on. But these opposites of style change easily and flexibly, so that the listener's attention is constantly drawn from one part to another. The first and last movements of the work are each labeled as some kind of "aria," suggesting an essentially lyric, songful approach, though it is a song of extraordinary richness and variety. The contrasting middle movement ("Intermezzo"), while by no means eschewing linear and lyric qualities, is built up of a variety of special timbral effects. Harmonically the intermezzo also functions to displace the triadic C-sharp minor of the opening movement to a more complex harmony (B, C, F-sharp, D-sharp) that will also close the final movement.

MAURICIO KAGEL
Pan, for piccolo and string quartet (1985)

Mauricio Kagel was born in Buenos Aires in 1931. He is a composer, film maker, dramatist, and performer, whose work in various media has been performed widely in South America, in Europe (he settled in Cologne, Germany, in 1957) and in North America. He has won prizes his work in music, film, and drama. Probably Kagel's best-known work is the film *Ludwig van* of 1969 (first performed in Vienna during Beethoven's bicentennial year, 1970), processed from the works of Beethoven. *Pan*, completed in Lisbon on April 1, 1985, is a much smaller and rather more light-hearted treatment of music by an older composer, this time Mozart. The piece takes its impetus and much of its material from the simple five-note scale fragment played by Papageno on his panpipes (hence the title of Kagel's work) in *The Magic Flute*. That figure is first heard alone (as in the opera), then forms that basis of the elaborate piccolo part. The piece bears the charming dedication, *"a tutti i papagheni"* --"to all Papagenos."

MARTIN BRESNICK
Piano Trio (1988)

Martin Bresnick (born 1946, New York) studied at the High School of Music and Art, the University of Hartford (Hartt School of Music), Stanford University, and the Akademie für Musik in Vienna. His composition teachers include especially György Ligeti, John Chowning, and Gottfried von Einem. He studied computer composition with Chowning at Stanford and electronic composition with Friedrich Cerha in Vienna. He is the founder and conductor of the Yale College ensemble for contemporary music, Sheep's Clothing. He is currently Professor of Composition at Yale. Martin Bresnick's compositions include many works for chamber ensembles large and small. The majority of these have titles that suggest an explicit or implicit program. A notable exception to this practice is the Piano Trio, which was composed for the Monticello Trio, who gave the first performance at the University of Virginia in 1988 and later recorded the work for CRI. The trio is highly abstract and personal. "It's about symmetry and handedness. Everything is symmetrical: rhythm, pitch, melody, everything."

The trio begins with long-sustained hushed tones introduced on the piano. Presently the strings begin to sustain or play along with the piano, but still in a mood of rapt stillness centering around D. Slowly it is replaced by A-flat, and by the end of the movement these pitches are revealed as "twin stars". The second movement, "Cat's Cradle," takes its name from the children's game of creating elaborate symmetrical patterns with a loop of string in the hands. It is a skittish scherzo beginning with detached sonorities (staccato in the piano, pizzicato in the strings). A contrasting lyrical section serves as a kind of trio, to be followed by references to rock and minimalism. The third movement (*Parlando, Affetuoso*) Bresnick likens to a passacaglia. "This movement is one of the most passionate, almost erotic things I've ever written. It's a kind of love duet between the violin and cello--two instruments gently sharing and transferring the subject back and forth. They rise to an almost old-fashioned climax, redolent of Brahms or Chopin. That may seem surprising, but this piece does honor its ancestors. The piano sums up the movement in an ecstatic cadenza." The finale (*Ardente, sperduto*) follows at once. "The title of the movement ["ardently, lost"] is a terrible paradox, since we've gone from the third movement's music of love and passion to music which is even more ardent but lost, confused, without comfort, spinning out into the void."

WOLFGANG AMADEUS MOZART, arr. COLIN MATTHEWS
To compose without the least knowledge of music (1991)

Mozart's love of games and pranks, including wordplay and all kinds of musical puzzles is well known. Colin Matthews has taken one of the most unusual examples of this aspect of Mozart's art and turned it into an *hommage* for this Mozart year, as he describes here:

> The rules of *A Musical Dice Game*--first published in 1793 and ascribed to Mozart as K.516f (with more than a little likelihood of authenticity)--allow for the throw of dice to determine the order of 176 bars of given musical material, so organized as to produce each time by chance a 16-bar "Schleifer," or waltz. Obviously the rules have to be strictly obeyed if the waltz is to come out right; but although--except for the fact that I used randomly generated numbers instead of throwing the dice 176 times to get my eleven variations--I have obeyed the rules, I've also applied further random operations in variations 4, 6, 8, 10, and 11; allowed the dice to fall sixteen times in succession on "8" in variation 7; and subjected the instrumentation to chance in variation 10. The first performance was given in London in March 1991.
>
> --Colin Matthews

Since writing the above comment, Colin Matthews has added two new variations to the work, making a total of thirteen. This performance is the world premiere of the new version.

Flutist Makiko Nishio will substitute for Christina Smith in this performance.

Program notes written, compiled, and edited by Steven Ledbetter

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Sunday, August 4, 1991 at 8:30 P.M.

HARRISON BIRTWISTLE
Tragoedia (1965)

Ariadne Daskalakis, violin	Melissa Mielens, flute
Emi Ohi Resnick, violin	Pierre Roy, oboe
Daniel Panner, viola	Scott Andrews, clarinet
Achim Melzer, cello	Steve Wangler, bassoon
Susan Robinson, harp	Andrea Menousek, horn

Grant Llewellyn, conductor

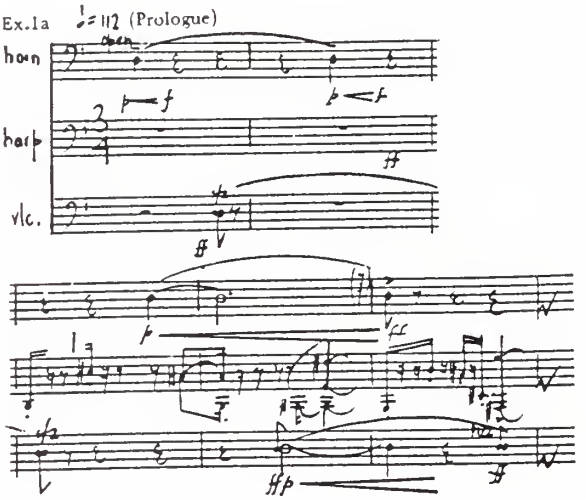
Harrison Birtwistle was born in Accrington, Lancashire, England in 1934. He began his musical studies with the clarinet and studied at the Royal Manchester College of Music, where he turned his attentions to composition. His classmates included Peter Maxwell Davies and Alexander Goehr; the three young composers became a triumvirate, augmented by another classmate, pianist John Ogden, forming the principal force for modernizing British musical life in the late 1950s and early 1960s, in particular by making the work of the Second Vienna School known in a country where it was still little played. Birtwistle and Maxwell Davies formed the Pierrot Players (named after Schoenberg's *Pierrot lunaire*, since the ensemble contained the performing forces for that piece). Despite his activity in promoting this then little-known music in England, there is little direct influence of the Viennese composers or of his colleagues in his early works. In 1966 Birtwistle won a Harkness International Fellowship that enabled him to live for tow years in the U.S. He spent the first year at Princeton, and has since devoted himself entirely to composition. Birtwistle has been consistently among the most serious and single-minded of his compatriots. He has expressed himself in works for the stage, orchestra, and varied ensembles. Many of his earlier works featured a verse and refrain form (often specifically identified in the title and in *Refrains and Choruses* or *Verses for Ensembles*).

The composer wrote the following note in 1967 for a recording of *Tragoedia*:

> The movements of *Tragoedia* are arranged as follows:
>
> *Prologue*
> *Parodos*
> *Episodion* Strophe$_1$
> Anapaest$_1$
> Antistrophe$_1$
> *Stasimon*
> *Episodion* Strophe$_2$
> Anapaest$_2$
> Antistrophe$_2$
> *Exodos*
>
> The work is intended to bridge the gap between "absolute music" and theater music. It contains a specific drama, but this drama is purely musical. The title does not imply "tragic" in the nineteenth-century sense. "Tragoedia" literally means "goad-dance," and the work is concerned with the ritual and formal aspects of Greek tragedy rather than with the content of any specific play. This idea is present in the work on various levels. The instruments are divided into three groups: wind quintet, harp, and string quartet. The cello and horn, being the

"odd men out" of their respective groups, act as individual opponents within the conflict, while the harp acts as linking continuo. This instrumental organization is not a reference to Renaissance antiphony; it is simply a reflection on the level of instrumentation of the drama which is also expressed in the form of the work. The essence of the work's structure is symmetry--more specifically, bilateral symmetry in which concentric layers are grouped outward from a static central pillar.

The work opens with a *Prologue* that stands apart from this symmetry as an event "outside the piece." Here, the polarity of horn/harp/cello is expressed, as is the pervasive procedure of binding the texture together with repeated pedal tones.

[EXAMPLE 1a]

The *Parodos* brings us to the outermost shell of the symmetry. At first, winds and strings share the same violent material. When a totally contrasting idea suddenly enters, *dolce*, the choirs comment separately on it, winds first, then strings. At the close of the section, the groups rejoin.

The first *Episodion* is itself divided bilaterally into Strophe-Anapaest-Antistrophe. The outer sub-sections set the individual against the group: horn vs. strings in the Strophe, cello vs. winds in the Antistrophe. The Anapaest places the two solo instruments together. Here the flautist plays claves.

Later in the work, other wind players do likewise. The fact that the claves are *not* played by an independent percussion section is basic to the work's premise. This does not mean that the visual element is essential: the ambiguity created in a live performance by the joining of winds and claves *expresses* the work's theatrical nature, but does not *define* it.

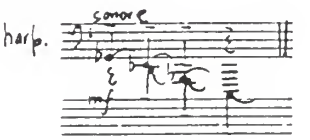
Although the *Episodion* is symmetrically complete in the small, it is also part of a larger symmetry which is not yet complete. This is what impels the music forward across the central *Stasimon* and into the second *Episodion*. Symmetry may be seen retrospectively as a static phenomenon; but incomplete symmetry, that is, symmetry in the process of being formed, is dynamic because it creates a structural need that eventually must be satisfied.

The prominence of the harp in the *Stasimon* marks the center of instrumental and formal symmetry. Around the harp, the choirs contribute to one static texture.

The second *Episodion* begins the return journey. It is a mirror-image of the first only to the extent that it reverses the characters: "peaceful--peaceful--violent" becomes "violent--violent--peaceful." Apart from this reversal, the internal content of the first *Episodion* is freely rearranged, so that the horn-cello duet of Anapaest 1 now appears in Strophe 2. The *tutti* of Anapaest 2 have no precedent anywhere in *Episodion 1.* Furthermore, the repeated appearance here of the characteristic harp cadence of the *Parodos*--

[EXAMPLE 1b]

Ex.1b (Parodos)



--means that the second *Episodion* is commencing on an earlier section which is not its analogue in the symmetry. If *Parodos--Episodion--Stasimon--Episodion--Exodos* is represented A B C B_2 A_2, the B_2 is "confused" with A. The non-literal symmetry that results from all these changes is crucial, since an exact mirror structure, even though motivated earlier in the work, would limit the form unnecessarily to one dimension as the work drew to its close.

In fact, it is precisely the extent to which $Episodion_2$ departs from $Episodion_1$ that allows the *Exodos* to ape the events of the *Parodos* with only one or two minor variations. The work ends with the harp cadence which, having gained several connotations during the work, can function locally to conclude the *Exodos*, and in the large to close the structure.

Tragoedia deals with a number of ideas which had not appeared explicitly in my work since *Chorales for Orchestra*, and its music appears practically note for note in my opera *Punch and Judy*, for which it was a preliminary study.

--Harrison Birtwistle

JOHN GIBSON
Flights of Fancy (1988)

Ayano Ito, violin
Rebecca Whitling, violin
Sarah Wetherbee, viola
Bridget MacRae, cello
Jeffrey Weisner, bass
Brian Neal, trumpet
Darren Acosta, trombone
Ronald Kushmaul, percussion
Makiko Nishio, flute
Jennifer Weeks, oboe
Erika Shrauger, clarinet
Robert Olivia, bass clarinet
Daniel Matsukawa, bassoon
Elizabeth Cook, horn
John Rieckhoff, horn
Gregory White, percussion
Catherine Weill-Laor, piano, celesta
John Carrington, harp
Bradley Lubman, conductor

John Gibson was born in Atlanta, Georgia. He developed his interest in music playing guitar for rock and jazz bands in his native city, then began his formal education at the University of Virginia, later receiving B.A. and M.F.A. degrees from Princeton, where he studied with Milton Babbitt, Paul Lansky, Steven Mackey, and Peter Westergaard. The composer has provided the following note:

> *Flights of Fancy* was performed in October 1988 by the Music Today Ensemble in New York and later by the Seattle Symphony, both under the direction of Gerard Schwarz. It is a chamber work in five contrasting scenes, each emerging from the previous one as if in a sequence of daydreams. The first movement, "Dance remembered," grows out of a haze, through which oboe and bassoon search to establish a melody. This gently swirling texture erupts into a syncopated dance. As the dance dissolves into the opening texture, a haunting cello solo anticipates the next movement, a surreal lullaby sung by the cello. The third scene, "Breakpoints," is driven by a percussive motor rhythm, inspired by pop bass lines, set against chordal stabs; the cello now screeches in near imitation of the rock guitar. A wave of chords submerges this raucous activity and settles into the next movement. "Afloat" places the instruments in a slow, suspended state, mildly threatened by harp chords. "Falling out," beginning with a rude intrusion, combines sounds and processes from the previous two movements. The mellow horn solo continues the mood of "Afloat," but is drowned out by a texture reminiscent of "Breakpoints." The work comes to a close with a repeated statement of one chord, after which the quivering texture finally dies out, while leaving the impression that the pulse continues after the music stops.
>
> --John Gibson

SHULAMIT RAN
Mirage (1990)

Shulamit Ran was born in Tel-Aviv, Israel, in 1949 and is living in Chicago. She took early lessons in piano and in composition with Alexander Uriah Boskovich and Paul Ben-Haim. In 1962 she received a scholarship to study at the Mannes College in New York, where she worked with Norman Dello Joio. Later she studied with Ralph Shapey. She has been active as pianist and composer. In 1963 she joined the faculty of the University of Chicago. She has written most extensively for instruments in various chamber groupings or for orchestra. Her work has received increasing honors and attention, culminating in last year's Pulitzer Prize for her Symphony No. 1, premiered by the Philadelphia Orchestra. She is currently composer-in-residence at the Chicago Symphony. The composer has provided the following note:

> *Mirage* is the fourth work I have written on commission by the Da Capo Chamber Players, this time in celebration of the group's twentieth anniversary. Because the other three involved only clarinet and cello, as solos and duo, I chose for this latest work, dedicated to the group, to include all five members, assigning the principal "tune" this time to an amplified alto flute. (The amplification is used here not because of balance considerations, but for its timbral coloring.)
>
> In one movement, *Mirage*'s eleven minutes are shaped into an asymmetrical, loosely structured five-part arch form. Throughout, I aimed for a free-flowing, yet intense, at times incantational style of delivery. Relationships between instruments span the gamut from polyphonic to heterophonic to one pivotal unison phrase occurring about four-fifths of the way through the work--a phrase emblematic of the entire composition. Harmonically and melodically the work reminds one, I think, of modes associated with Middle Eastern music. These become chromatically saturated in areas, especially in the dense, central section of the arch form.
>
> *Mirage* was begun in the summer of 1990 and composed mainly during the month of December 1990.
>
> --Shulamit Ran

HARRISON BIRTWISTLE
Meridian (1970/71)

Oboes, English horns: Gustav Highstein, Tricia Wlazlo, Marion Arthur
Clarinets, bass clarinets: Jerome Simas, Scott Andrews,
*J. Michael Lecnard
Percussion: Peter Wilms, Brent Kuszyk
Harps: Susan Robinson, John Carrington
Piano: Francine Kay
Sopranos: Gayla Bauer, Rebecca Karpoff, Gaye Matravers, Erika Sunnegardh, Catherine Watson, Anne Marie Wright

Darrett Adkins, cello solo
Kristin Jurkscheit, horn solo
Marianne Bindig, mezzo-soprano
Oliver Knussen, conductor

*guest artist

Meridian, composed in 1971, calls for an astonishing mixture of voices and instruments, with which Birtwistle produces what Stephen Walsh called "haunting multi-dimensional vocal writing" in setting texts of Thomas Wyatt and Christopher Logue. Birtwistle's music often concerns itself with motifs pivoting around a central note. In one sense, this central note is signaled in the title of *Meridian*, which begins with an insistence on the central note. Birtwistle's works often grow out of one another; parts of *Meridian* quote from an earlier Logue setting, *Ring a dumb carillon*, and from *Tragoedia*. But with *Meridian* he passes beyond the refrain form so common in his music of the 1960s, constructed through the accretion of small elements arranged in elaborate patterns and creates in this work (in Walsh's words) "a strong sense of growth and decay." Also characteristic of the piece is the scoring for groups of instruments (including voice) in homogenous timbres: trios of clarinets and oboes, and the six sopranos backing up the mezzo-soprano soloist are divided into two groups of three. To these are added solo horn and cello as instrumental antagonists--or perhaps as symbolic lovers. For the subject of *Meridian* is love, as well as "the nature of song and of creative activity" (to quote from notes written by Michael Nyman for 1975 performance of the London Sinfonietta). The work is built of settings of texts of Thomas Wyatt (at the beginning and end) and Christopher Logue (for the extended central section). The instrumental groups function (again quoting Nyhan) "as interlocking groups which radiate outwards from the voice in different ways. For instance, the choirs articulate words, sing percussively, play percussion instruments (cf. the claves in *Tragoedia*) and act as a wordless backing group." But it is the solo horn and solo cello that dominate the progress and shaping of the score. They are united at the opening on a central *E*, which grounds the work. But their musical argumentation takes them apart and brings them together in various temporary ways until unison is finally reached once again in the closing part.

My lute awake! perform the last
Labor that thou and I shall waste,
And end that I have now begun;
For when this song is sung and past,
      My lute be still, for I have done.

Blame not my lute for he must sound
  Of this or that as liketh me;
For lack of wit the lute is bound
  To give such tunes as pleaseth me:
Tho' my songs be somewhat strange,
And speak such words as touch thy change,
  Blame not my lute.
                --*Thomas Wyatt*

The image of love grows,
  Petal to petal
  Thorn and thorn
And is the root and the briar
  And at once the rose.

  And on the briar
Swings the dunce of birds:
  And in the moon
His comb is like a wizard's
  Hat, and words
Are in his beak, and rose
Coloured as if it trapped
  The blizzard
  In his eye.

And like the moon his comb
Is figured, white and skew:
He sings, as if, he phoenix,
Knew the origin of flames
      That burn his thigh.

The song is lie or nonsense.
  The rose grows on
Year into year and waits
  Flowering, for when
He comes again, to thorn and curl
And lacerate his wing's dihedral.
                --*Christopher Logue*

Now is this song both sung and past:
  My lute be still, for I have done.
                --*Thomas Wyatt*

Program notes written, compiled, and edited by Steven Ledbetter

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Tanglewood FCM 91 - V
Monday 8/5

PETER CHILD
Ensemblance (1982)

Peter Child was born in Yarmouth, England, in 1953 and has lived in the United States since 1973. He received his doctorate in composition from Brandeis University; his principal teachers were William Albright, Arthur Berger, Martin Boykan, Jacob Druckman, and Seymour Shifrin. He is currently Associate Professor of Music at MIT. A recording of *Ensemblance* will soon be released on Neuma Records. The composer has provided the following note:

> When I wrote *Ensemblance*, I was concerned with composing vivid, dramatic music, featuring brilliant virtuosic display and colorful instrumental techniques. It is a work in one movement, with several sharply contrasting sections, and computer entrances generally articulate boundaries between these sections. At the beginning of the piece, pitched material emerges gradually from unpitched, percussive sounds; toward the end of the piece, a closely woven tapestry of instrumental and electronic timbres provides a backdrop for a dramatic piano solo. Connecting these harmonically static areas, the middle sections are more directional, developmental, and polyphonic in character.
>
> The computer sounds, pre-recorded on tape, were generated at MIT using Barry Vercoe's MUSIC 11 (today known as C-Sound) music synthesis language. I designed the computer sounds to mimic the acoustic instruments in various ways, providing the basis for dialogue between the "natural" and "mechanical" elements of the ensemble. *Ensemblance* was commissioned by the Boston Musica Viva, as part of a concert commemorating the centennialof Igor Stravinsky's birth. In homage to him, Stravinsky's famous "Sacre" chord is prominently cited twice in the score.
>
> --Peter Child

HENRI LAZAROF
Divertimento (1989)

Henri Lazarof was born in Sofia, Bulgaria, in 1932, and began his musical studies there. He continued at the New Conservatory in Jerusalem for three years, then worked with Goffredo Petrassi in Rome from 1955 to 1957. He came to the United States in the latter year and studied at Boston University, where he earned an M.F.A. degree in 1959. Since 1962 he has been on the faculty of the University of California at Los Angeles, where he currently holds the position of Professor Emeritus of Music. His music is widely performed, and he has received commissions from the Berlin Philharmonic and the orchestras of Baltimore, Houston, Seattle, and Utah, among others. In 1989 the Chamber Music/LA Festival Ensemble toured the United States with a complete program of recent chamber works by Lazarof. Lazarof's extensive output is mostly for instruments, and he particularly favors concertos and concerto-like textures, with different instruments and groups contending for the listener's attention. His *Divertimento* for clarinet, vibraphone, violin and cello was written in 1989 for Collage New Music. The following program note was written by David Smalley for Collage:

> The first and longest movement is also the most "concerted," demanding the most from its players in ensemble coordination and expression. The vibraphone is the first instrument to begin the dissolution of the ensemble, playing passages in which its fast and unmeasured figurations break off from the other three instruments' precise articulations. This happens only briefly, but predicts what is to come later in the movement and the work as a whole. Later in the movement the vibraphone has a short solo which evolves into a duo with the clarinet, which in turn leads to another full quartet passage, but this time in slower and more sustained music, which is more harmonically unified.
>
> The short second movement begins with a free-flowing solo for clarinet, which exploits the complex intervallic material of the first movement in a different way. The vibraphone, however, quickly assumes a solo role again, this time in a more extended motoric passage which ends the movement.
>
> The third movement begins with a duo for the strings, and seems at first a return to the closely argued material of the first, but as the clarinet and vibraphone, the two "independent" players of the piece, return, the music becomes more rapid and "single-minded." A brief solo for the cello projects the close harmonies of the second movement, before beginning a rapid passage of the same, in which it is quickly joined by the violin and then finally the other two instruments on single trills, in a passage of unsynchronized figures. But this characterization is deceptive, since it is in fact the final harmonic unity which makes this rhythmic independence possible.

OLIVER KNUSSEN
Océan de Terre

(Stuart) Oliver Knussen was born in Glasgow, Scotland, in 1952 and lives in London. He grew up in a highly musical family, his father, Stuart Knussen, having been a leading double bass player. Oliver (or Olly, as just about everyone calls him) began composing at the age of six. He studied privately with John Lambert and attended the Purcell School. He proved to be the most precocious British composer since Britten. A brief appearance in a television program about the London Symphony Orchestra, in which his father was then principal bass, led to the commissioning of his First Symphony. The premiere created something of a stir when the fifteen-year-old composer conducted the work himself. Of course there is always the danger that an artist who achieves success at such a young age will be exploited by the press, but despite the unpleasant aspects of the experience, Knussen found it an unusually valuable "orchestration lesson" to hear what he had written, properly played, almost immediately. He was thus established as composer even before coming to Tanglewood for the first time, as a Composition Fellow, in 1970 (he has since returned on many occasions as a visiting composer or composer-in-residence, and since 1986 as Coordinator of Contemporary Music Activities). Knussen's teacher at Tanglewood was Gunther Schuller, who encouraged his desire to work on more exploratory, smaller pieces after having made his first splash in the spotlight, which--as they both recognized--could easily discourage future risk-taking.

Knussen also absorbed from Schuller the ideals and generosity of spirit that have led to his current busy schedule in England and the United States as spokesman for and promoter of other composers' music. He conducts frequently, claiming modestly that he does so to support his own composing. But in doing so he regularly offers opportunities to hear the best new music through his performances with the BBC Symphony or the London Sinfonietta, virtually the only large ensembles in England to pay sustained, serious attention to contemporary orchestral music. Since 1983 he has been one of the artistic directors of the Aldeburgh Festival, founded by Benjamin Britten, which takes place every June. The composer has provided the following note:

> *Océan de terre* was composed in the autumn and winter of 1972-3 for the Boston ensemble Collage, who gave the first performance in February 1973. The piece underwent a substantial revision for the first British performance in July, 1976, by the Fires of London at a Promenade concert.
>
> The words are a surrealist poem by Guillaume Apollinaire (1880-1918), which he dedicated to the painter Giorgio de Chirico. The music grows out of the tension between two chord-blocks based on the interval of a fourth and, although continuous, falls clearly into a large ternary shape.
>
> In the first section (Misurato), a slow procession of chords is gradually obscured by ever-proliferating figuration. After a short recitative-like passage, this figuration finally focuses into the perpetuum mobile rhythm of the central scherzo section (Vivace) superimposed on evolving rhythmic cycles in piano, double-bass, and percussion--suggested by a rhythmic interplay of breaking waves in the sea--which "surface" in a climactic peal of piano and vibraphone chords.
>
> The static but buoyant "trio" (flute solo) is disturbed by a

distorted reminiscence of the opening, and in the ensuing abbreviated repeat of the scherzo, the original roles are reversed, with the rhythmic cycles present throughout in high "wooden" pizzicati, and the triplet figuration fragmented. A second (shattering) reference to the beginning of the work melts into the meditative final section (Adagio).

The basic material is heard as a succession of long harmonic notes that close almost imperceptibly like a fan, accompanying a sequence of interlocking melodic lines and clock-like interpolations which "mark time." These all move towards the music with which the work began, and at the close of the circle it breaks off.

The poem (set in French) is layered on the music as another level of imagery and thus the voice is treated not as a soloist, but as another instrumental line.

--Oliver Knussen

Océan de terre

J'ai bâti une maison au milieu de l'Océan
Ses fenêtres sont les fleuves qui s'écoulent de mes yeux
Des poulpes grouillent partout où se tiennent les murailles
Entendez battre leur triple coeur et leur bec cogner aux vitres
Maison humide
Maison ardente
Saison rapide
Saison qui chante
Les avion pondent des oeufs
Attention on va jeter l'ancre
Attention à l'encre que l'on jette
Il sereait bon que vous vinssiez du ciel
Le chèvrefeuille du ciel grimpe
Les poulpes terrestres palpitent
Et puis nous sommes tant et tant à être nos propres fossoyeurs
Pâles poulpes des vagues crayeuses ô poulpes aux becs pâles
Autour de la maison il y a cet océan que tu connais
Et qui ne se repose jamais

--Guillaume Apollinaire,
Calligrammes

Ocean of Earth

I built a house in the middle of the ocean
Its windows are rivers which flow out of my eyes
Octopus stir all around its walls

Listen to the triple beat of their hearts and their beaks
Humid house
Burning house
Rapid season
Season which sings
Airplanes drop eggs
Watch out for the anchor
Watch out for the ink which they squirt
It's a good thing you came from the sky

The honeysuckle of the sky climbs up
The earthly octopus throb
And then we are closer and closer to being our own gravediggers
Pale octopus of chalky waves O octopus with pale beaks
Around the house there is this ocean which you know
And which is never still

--trans. by Roger Shattuck from Guillaume Apollinaire, *Selected Writings* (copyright New Directions, 1971)

ANDREW IMBRIE
Dream Sequence

Andrew Imbrie, the 1991 Composer-in-Residence at the Tanglewood Music Center, was born in New York in 1921. He studied composition at Princeton with Roger Sessions, then, after service in the army during World War II, he followed Sessions to Berkeley, where he earned his M.A. and was soon appointed instructor. He became Professor of Music at Berkeley in 1960, serving also as chairman of the composition department at the San Francisco Conservatory from 1970. During his career as teacher and composer, he has received numerous awards including two Guggenheim fellowships. He has written in virtually ever genre from songs, sonatas, string quartets, and piano trios to symphonies, concerti, and opera (*Angle of Repose*, commissioned by the San Francisco Opera and based on Wallace Stegner's Pulitzer Prize-winning novel). *Dream Sequence* was commissioned by Frank Taplin and completed on June 17, 1986. The composer has provided the following note:

> The title "Dream Sequence" occurred to me some time after I had finished writing the piece. It refers to any passage in a play or movie where a dream is portrayed. Such a scene typically comprises a series of events whose succession appears illogical, yet serves to illustrate in some way a protagonist's state of mind. The title seemed to fit the piece because there is no reasonable narrative explanation for why a particular bird call, fragment of Korean melody (Arirang), or other musical detail found its way in. These things were needed; they were part of the dream.
>
> The first movement opens rather feverishly with a long phrase characterized by dynamic surges, unstable texture, and a quick dissolution. This is followed by a halting viola melody, supported intermittently by a low, fitful accompaniment. The development of this idea is interrupted, but at the same time answered, by the flute, soon joined by the oboe and clarinet; whereupon all instruments participate in a more sustained drive toward the goal of the first section. This consists of an insistent disjunct passage for the piano (the bird-call) in its highest register, accompanied by various commentaries, and eventually leads to a climax and subsequent collapse. The middle part of the movement strongly contrasts with all this; it is ushered in by muted strings, and characterized by a reflective English horn melody. Following this, elements derived from the first section reappear in new guises and positions. At the same time these disparate elements are more tightly woven together by means of an over-arching melodic line. The climax of this line coincides with the return of the high disjunct bird-music (previously for piano), now played by the piccolo. A coda brings the movement to a quiet close.
>
> The second movement is really a scherzo, but this description ought to be qualified in the following way. A traditional scherzo moves in a fast triple time, and the listener is consistently aware of its dance-like quality. In this movement the quick triple meter is always present, but, although sometimes in the foreground, it is at other times merely latent, owing to the tendency of the music to broaden into a kind of evanescent

lyricism, or else to re-divide the measures into fours or fives, etc., rather than into threes. The scherzo quality therefore derives as much from shifts of metrical focus as from an evocation of the dance. The "persona" behind this scherzo adopts changing disguises. The fragment of Korean melody, by the way, appears in the middle of the movement, and is characterized by the outburst of an intense vibrato at the climax, suggested by the vocal style in which the original tune is rendered.

The last movement is *adagio*, begun and ended by a long oboe melody.

--Andrew Imbrie

Program notes written, compiled, and edited by Steven Ledbetter

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Tuesday, August 6, 1991 at 8:30 P.M.

GYÖRGY LIGETI
Ramifications (1968-9)

Wendy Putnam, violin
Sharon Gewirtz, violin
Ayano Ito, violin
Zoe Black, violin
Ralph Farris, viola
Sophie Willer, cello
Ariadne Daskalakis, violin
Robert J. Chiu, violin
Florence Altenburger, violin
Dov Scheindlin, viola
Melissa Barnard, cello
Erik Gronfor, bass
Lothar Koenigs, conductor

György Ligeti was born in Dicsöszentmárton, Transylvania (Rumania), in 1923 and now lives in Vienna. He studied composition with leading composers in his native Hungary, starting with Ferenc Farkas at the Kolzsvár Conservatory in his late teens (1941-43) and Pál Kadosa in Budapest during the summers of those same years. After the end of the war he continued studying in Budapest, at the Academy of Music, with Farkas and Sándor Veress, graduating in 1949. Hungarian music was, at that time, largely cut off from the more advanced developments of western Europe. Ligeti was very interested in the latest musical techniques, but he found it difficult to learn about the newest music being composed elsewhere and deemed it prudent to suppress his own most advanced works. He pursued research in Romanian folk music, which strongly influenced the simpler pieces he did allow to be published in the early 1950s. He was appointed professor of harmony, counterpoint, and analysis at the Academy of Music in 1950, retaining that position until his decision to leave Hungary in 1956.

Settling in Vienna, Ligeti rapidly formed ties with the leading avant-garde composers, including Stockhausen, and worked for a time at the electronic studios of the West German Radio in Cologne, an experience that was surely to have an effect on the kind of music he soon began creating for traditional instruments, particularly on *Atmosphères*, a title that he had originally intended to give to an electronic work left unfinished. In 1960 the ISCM (International Society of Contemporary Music) held its quadrennial festival in Cologne, where Ligeti's Apparitions was performed, creating a sensation. Overnight he was catapulted into a position of leadership among contemporary composers. Since 1960, Ligeti has taught all over the world (he was a visiting teacher at Tanglewood in 1973) and has become one of the most honored composers of our day, culminating in the 1986 Grawemeyer Award for Music Composition, a $150,000 prize endowed by a Louisville philanthropist, the largest such prize in the world. (He used the money to endow a foundation for the support of younger composers.) Contemporary composers today rarely reach an audience of millions, but Ligeti did--unwittingly, to be sure, and in a way he did not approve--when his music was used in the soundtrack of the film *2001: A Space Odyssey*. Ligeti's music heard in that film, including part of *Atmosphères*, emphasizes one--but only one--important aspect of his work, . music of static and quiescent character, built up out of the fundamental resources of sound itself, with almost no perceptible rhythm and no melodic element. Ligeti's music can also be highly dramatic, but that was not his goal in *Atmosphères*.

During his first years outside of Hungary, Ligeti became disenchanted with the conflict being waged among advanced composers between serialism (total organization) and chance (total disorganization), partly because he felt that, the farther one went along either path, the more the composer gave up his prerogative of making decisions about his music as it developed. In virtually all of the advanced music of that time, clear-cut intervals and rhythms seemed to be disappearing. He was thus in the forefront of a move away from serialism to other kinds of musical organization.

Ramifications, commissioned by the Koussevitzky Music Foundation, was composed between December 1968 and March 1969. It exists in two versions, one

for string orchestra, premiered by the Radio-Sinfonie-Orchester of Berlin under the direction of Michael Gielen on April 23, 1969, and a version for twelve solo strings (the version to be performed here), first performed by the Chamber Orchestra of the Saarländischer Rundfunk, conducted by Antonio Janigro, on October 10 of the same year. Both versions divide the ensemble into two balanced, but different, groups. The instruments in the first group are to be tuned a quarter-tone higher than the second group. The barlines are not intended to suggest a metrical beat or accent, but simply to allow the coordination of parts. A note in the score warns the players to observe accents only when specifically marked. The players are also called upon to employ many special forming techniques from bowing on the bridge to a gesture employed at the very end of the work, which the composer calls for this way: "Strike the string with the top of the finger (not pizzicato, no used of bow)" which will create an effect that "sounds like an echo of the pizzicati." From beginning to end, the piece grows not through thematic presentation and development, but through the shifting and varied planes of sound, which--because of the different tunings of the two groups--adds an additional "soft-focus" quality to the harmonies.

RONALD FORD
Song and Dance

First violins: Lisa K. Ferguson, Jessica Wakefield, Kiichi Watanabe,, Yuan Yu, Yeh Shen, Sarah Roth
Second violins: Sangeeta Swamy, Takane Funatsu, Judith Chamberland, Hilary Walther, Jennifer Carsillo, Chung-Mei Chang
Violas: Joan Derhovsepian, Anke Hendrichs, Laura Shuster Jennifer Stahl
Cellos: Eric Gaenslen, Andrea Markosh, Felix Wang, Bridget MacRae
Basses: Jacqueline Pickett, Tracy Rowell
Flutes: Melissa Mielens, Lisa Wienhold
Oboes: Tricia Wlazlo, Gustav Highstein
Clarinets: Jerome Simas, Erika Shrauger
Bassoons: Daniel Burdick, Kristen Marks
Horns: Elizabeth Cook, Beth Beeson
Trumpets: Brian Neal, Donald Sipe
Percussion: Scott Jackson
Harp: John Carrington
Piano: Eugene Alcalay

Margaret Morrison, soprano
Alexander Platt, conductor

Ronald Ford was born in Kansas City in 1959 and now lives in Amsterdam. From 1978-83 he studied piano and composition at Duke University. Since 1983 he has lived in Holland, where he studied at the the Sweelinck Conservatorium in Amsterdam and the Royal Conservatorium in The Hague with Robert Heppener and Louis Andriessen. *Song and Dance* (1990) was commissioned by the Fonds voor de Scheppende Toonkunst at the request of the Stichting Gaudeamus and is dedicated to Gale Law and Melinda McKenna. The work was inspired by the composer's experience taking part in the Gulbenkian Dance Course in England, a program for composers and choreographers who wish to investigate the possibilities of interaction between music and dance. As the composer explained in a recent telephone interview:

> I am very interested in the interaction between dance and music. I feel that particularly the first half of this piece would work well with dance. It should really be called *Dance and Song*, since the song comes in the second half.

The text of the "Song" is an English translation by the composer of a text by Ottavio Rinuccini (1562-1621), a Florentine noble who began writing verses for Florentine court entertainments as early as 1579 and who became intimately involved in the theoretical discussions of the relation between words and music that led to the creation of opera by the members of the Florentine Camerata at the end of the sixteenth century. He wrote the first opera libretto, *Dafne* (of which the music is lost). Later he collaborated with Claudio Monteverdi on the the opera *Arianna*, of which only the great lament survives. But Rinuccini also wrote many sonnets, madrigals, and other short poems that were set to music by his contemporaries. *Piangono al pianger mio*, which is heard in translation in Ford's piece, is a sonnet set to music by Sigismondo d'India (c.1582-1629) in his first publication, *Le Musiche*, for one or two voices and basso continuo, published in 1609. Ronald Ford translates and set the first eight lines of Rinuccini's sonnet.

Piangono al pianger mio

Wild beasts weep at my weeping, and stones
heave sighs at my ardent sighs.
The air around me clouds over,
So moved it is to pity at my torment.

Where'er I turn, where'er I take a step,
it seems that all do weep and sigh with me,
that each one says, moved by my sad plight,
"What are you doing here, wretched, sad, alone?"

--Ottavio Rinuccini (translation by Ronald Ford)

COLIN MATTHEWS
Hidden Variables

Gabrielle Shek, violin
Brynn Albanese, violin
Piotr Swic, viola
Alexander Ezerman, cello
Jonathan Imsande, bass
Ronald Kushmaul, percussion
Susan Robinson, harp

Nathalie Lacaille, flute
Pierre Roy, oboe
Robert Olivia, clarinet
Scott Andrews, bass clarinet
Shawn Mouser, bassoon
John Rieckhoff, horn
Zhong-Hui Dai, trumpet

Joel Fan, piano
Robert Spano, conductor

Colin Matthews was born in London in 1946. Tanglewood audiences first heard his music in 1988, when his *Fourth Sonata* for orchestra was performed in this Festival; two of his works were performed here on Sunday morning. This performance of *Hidden Variables* is the United States premiere. The composer has provided the following commentary:

The theory of hidden variables is, to simplify it absurdly, a contentious attempt to take the uncertainty out of quantum mechanics. Since I was roundly attacked for pretentiousness at the time of the first performance for my firmly tongue-in-cheek program note, I won't elaborate, but confine myself to saying that the piece is a 13-minute scherzo with the same time signature (6/4) and same very fast tempo throughout. *Hidden Variables* was commissioned by the Birmingham Contemporary Music Group and first performed by them in May 1989 under Peter Donohoe, with two subsequent performances under Simon Rattle a year later.

HANS WERNER HENZE
Agnus Dei (1990)

Violins: Aet Ratassepp, Emi Ohi Resnick, Deborah Widdup, Natalie Leggett
Violas: Daniel Panner, Steffen Drabek, Victoria Eanet
Cellos: Margaret Parkins, Darrett Adkins, Achim Melzer
Bass: William Everett

Peter Serkin, piano solo
Oliver Knussen, conductor

Hans Werner Henze was born in Gütersloh, Westphalia, in 1926; he now lives near Rome. Hans Werner Henze demonstrated his musical interests at an early age, though this led to family tensions at a time (the late '30s) when politics rather than the arts inevitably dominated German family life. The experience of chamber music played almost secretly in the partially Jewish household of a friendly neighbor confirmed the composer-to-be in the notion that music was anti-authoritarian, the embodiment of individuality, a view that has remained a powerful part of Henze's musical outlook to this day. He began to compose at about the age of twelve, even before he had begun systematic instruction. When he was drafted in 1944, he continued composing under the inevitable restrictions of military life, turning them to advantage by training himself to hear complex musical combinations mentally. After the war he began studies with Wolfgang Fortner in Heidelberg, where he attained a technical mastery of counterpoint and began to compose the works that represented his earliest successes. But by the late 1940s he became an eager participant in the summer courses offered at Darmstadt by René Leibowitz, one of the leading proponents of the dodecaphonic school that emanated from Vienna. During the ensuing years he began to produce a wide-ranging array of scores in virtually every medium, from small chamber combinations to symphony and opera.

Unlike his near contemporary Karlheinz Stockhausen and other young composers of the time, such as Pierre Boulez, Henze has never sought innovation as a primary goal. Though he has drawn from the twelve-tone system (sensing its usefulness as a means of lyric enrichment), he has also composed in the classical forms (especially variation form, which is central to his style) and the traditional genres of symphony, concerto, and opera. In another respect he differs from Stockhausen, Boulez, and crew in his emphasis on vocal music and on Italianate lyricism even in his instrumental music. ("Singing," Henze has said, "is, quite simply, the manifestation of life.")

In 1953 Henze left Germany and settled in Italy, first near Naples, later closer to Rome. He wrote a large number of varied works that have achieved considerable renown, including operas ranging as widely in character as *The King Stag* (based on Gozzi's fairy tale), *Der Prinz von Homburg* (based on Kleist's tragic drama), *Elegy for Young Lovers* (to an original libretto by W. H. Auden and Chester Kallman, performed here at Tanglewood two years ago), and the satirical social comedy *The Young Lord*, culminating in *The Bassarids* (based on Euripides' *The Bacchae* in a treatment by Auden and Kallman). The last-named was premiered by the Deutsche Oper of Berlin at the Salzburg Festival, a pinnacle of success (though the audience at the Salzburg Festival, which treated the whole affair as a social occasion, not a significant artistic experience, caused the composer to vow that he would never write another opera in the traditional form; most of his later theatrical works have used the forms more commonly employed in the popular musical theater, where a strain of political commentary is more normal). By this time Henze had already made his first visit to the United States to hear Leonard Bernstein conduct the New York Philharmonic in the premiere of his Fifth Symphony.

By the late 1960s Henze began to re-examine the underlying assumptions of his art; his work became overtly political in expressing his commitment to the New Left and the Socialist revolution. He spent a year in Cuba (1969-70), where he conducted the premiere of his Sixth Symphony. Though his political views had naturally been hinted at in his earlier works, many of which offered criticisms of society's failings, his new works after this time became overwhelmingly political, and many erstwhile admirers feared he had lost his way as an artist. A "secular and military oratorio," *The Raft of the "Medusa"*, conceived as a requiem for Ché Guevara and based on the story made famous by Géricault's painting, caused a scandal at its abortive premiere in Hamburg in 1968. German police invaded the concert hall, arresting the librettist of the new work, Ernst Schnabel, and students who had draped the stage with a red flag. Henze's response was to compose *Versuch über Schweine* (*Essay on Pigs*) for solo declamation and orchestra.

Throughout much of the '70s Henze's work retained this urgently political cast in theatrical pieces (the vaudeville *La Cubana* and *We Come to the River*, described as "Actions for music") and vocal compositions with instruments. At the same time he was composing in abstract forms like the string quartet (three of them between 1975 and 1977) and employing older musical ideas (and the work of such earlier composers as Carissimi and Monteverdi) in modern versions.

Though his social concerns remain, Henze's more recent music has once again achieved a balance that he may have temporarily lost in the heat of political passions. His 1980 opera *The English Cat*, for example, returns to the vein of elegant satire that characterized *The Young Lord*. And in the Seventh Symphony--his first symphony in fifteen years, composed on a commission from the Berlin Philharmonic Orchestra for its centennial--he returned to the large abstract instrumental form that has been at the heart of German music since the end of the eighteenth century. (Henze has composed more orchestral music since the Seventh, and he has accepted a commission from the Boston Symphony Orchestra for a new orchestral piece.)

The impetus to compose a large-scale Requiem came with the death, in 1989, of Michael Vyner, longtime artistic director of the London Sinfonietta, which regularly gives the most stimulating performances in London's busy musical life, with a strong emphasis on new music. For a special London Sinfonietta concert given in Vyner's memory, Henze wrote the *Introit: Requiem*, which will become the first movement of the completed piece. It was premiered by the London Sinfonietta with Oliver Knussen conducting and Paul Crossley as the piano soloist. For that performance, the composer provided the following note:

> This is the first section of a wordless, purely instrumental Requiem I have begun to write in memory of my dear friend, Michael Vyner, who for over twenty years was a faithful and loyal supporter of my work. Michael's early death is a symbol for me of much loss and solitude, and I mourn him deeply.
>
> --Hans Werner Henze

The *Introit* was heard in this Festival last year with Peter Serkin as the soloist. This year, we are able to offer the movement that will stand as the finale of the completed work, *Agnus Dei*, composed in August and September 1990 and planned as the "sixth part of the Requiem." It likewise receives its American premiere here.

ROB ZUIDAM
Three Mechanisms (1989-90) winds/brass/pno [composer]

Jennifer Weeks, oboe, English horn
Erika Shrauger, clarinet, E-flat clarinet
Jerome Simas, clarinet
Daniel Matsukawa, bassoon, contrabassoon
Beth Beeson, Elizabeth Cook, Kristin Jurkscheit, horns
Matthew Sonneborn, Donald Sipe, Brian Neal, trumpèts
Darren Acosta, Jon Etterbeek, Randall Hestand, trombones
Reika Uchida, piano
Bradley Lubman, conductor

Robert Zuidam was born in Gouda, Holland, in 1964, and currently lives and works in Amsterdam. He studied composition with Phillipe Boesmans and Klaas de Vries at the Rotterdam Conservatory and was a Fellow in Composition at Tanglewood during 1989 and '90 sessions.

The composer has provided the following commentary on his piece:

> Originally *Three Mechanisms* was written for Orkest de Volharding, a Dutch ensemble founded by Louis Andriessen. After they gave it a first series of performances, I decided to partially revise and re-orchestrate the piece. The definitive version of its first movement, "Fishbone," was performed at Tanglewood two years ago.
>
> As a whole, *Three Mechanisms* consists of a study in rhythm, motion and form, whereby each movement concentrates on various aspects there and has its own character and materials.
>
> "Fishbone" (the title is derived from drawings I made of the rhythmical patterns) consists mainly of thick chord-blocks which are sustained by rhythmic pulsations of different lengths. One could say that the groups of the ensemble play the same phrases in different amounts of time. The title is also a good characterization of the piece; in a sense it is more or less a framework, a skeleton, that I have tried to make audible.
>
> "Chant/Interlude," mainly consisting of a chant-like melody and an accumulation of rhythmic cells superimposed on an ostinato, was conceived in part to counterbalance the intensity of the two other movements. "Hex" largely consists of six-voice chords, alternating between two groups, which internally rotate their voices, causing a constant shift of color. Later on these chords split up in separated rhythmic layers; one provides a constant pulse while others gradually speed up or slow down. To me rhythm is the most interesting musical parameter, because it represents both the most logical and measurable as well as the most physical and intuitive aspect of music.
>
> --Rob Zuidam

Program notes written, compiled, and edited by Steven Ledbetter

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Wednesday, August 7, 1991 at 8:30 P.M.

CAROLYN YARNELL
Enemy Moon
Exit (1990-91)

Carolyn Yarnell was born in California. She studied at San Francisco Conservatory of Music with Andrew Imbrie and at Yale University with Jacob Druckman, Martin Bresnick, Nicholas Maw, and Frederic Rzewski. Last year she was a fellow in composition at the Tanglewood Music Center. A Fulbright grant will take her to Reykjavik, Iceland, for the coming year. *Enemy Moon* and *Exit* were composed on a commission from the Tanglewood Music Center with the support of the Paul Jacobs Memorial Fund. This is the first performance.

Enemy Moon is the fourth movement and *Exit* the fifth movement of my First Symphony. Oliver Knussen conducted the first three movements at Tanglewood last summer in their chamber version. They consist of the following: *Introit*, a short, aggressive opening movement; *White Plains/Black Rock*, which begins monophonically but becomes dense as it proceeds; and *L.*, made of the same material as the preceding movement, but treated in a gentle, transparent way. The two additional movements to be premiered tonight form the symphony's close.

Enemy Moon is loosely based on the following poem, which is translated from the Spanish.

Enemy Moon

With all the stars breaking against my breast, I couldn't see,
so I went plunging backwards into the skies out of the past.

Against me, in rebellion, ten kings of autumn rose.
Downfalls are always hastened by angels and treachery.

A leaf, a man.
My blood was burning in your orbit, moon, my enemy.

Save me from the years in state of nebula
from mirrors that pronounce suits and pages from time out of mind,
from yawning recollections that a pressed hand seals.

Run!
They are burying us in an enemy wind.

And the thing is that my soul has forgotten the rules.

--Raphael Alberti

Enemy Moon is a physically demanding piece, dealing with basic and intense human emotions. *Exit* is ethereal, transcendent, moving above the field of battle. The two movements run fourteen and seven minutes, respectively.

--Carolyn Yarnell

ANDREW IMBRIE
Symphony No. 1 (1966)

Andrew Imbrie, the 1991 Composer-in-Residence at the Tanglewood Music Center, was born in New York in 1921 but spent most of his early years in Princeton. After early studies with Leo Ornstein and Nadia Boulanger, he pursued composition at Princeton with Roger Sessions. He was noticed early: His senior thesis at Princeton, his first string quartet (1942), won the New York Critics Circle Award. After service in the army during World War II, Imbrie followed Sessions to Berkeley; there he earned his M.A. and was soon appointed instructor. He became Professor of Music at Berkeley in 1960, serving also as chairman of the composition department at the San Francisco Conservatory from 1970. During his career as teacher and composer, he has received numerous awards including two Guggenheim fellowships. He has written in most genres, including opera (*Angle of Repose*, commissioned by the San Francisco Opera and based on Wallace Stegner's Pulitzer Prize-winning novel), three symphonies and a number of concertos, and a substantial body of vocal and chamber music.

Several of Andrew Imbrie's chamber works have been heard earlier in this festival. His symphonies, while they undeniably proceed from the same musical imagination as the chamber music, have a broader sweep of gesture, a greater directness. The essential differences involved in writing for small ensemble on the one hand or full orchestra on the other makes this a perfectly natural fact of musical life, and in this respect Imbrie is no different from such predecessors in the creation of both chamber works and symphonies as Haydn and Beethoven. Imbrie's Symphony No. 1 was first performed by Josef Krips and the San Francisco Symphony Orchestra on May 11, 1966. The composer has provided the following commentary:

> The first movement begins at a high level of energy: the violins spin out an extended melody, which in turn generates several contrasting ideas. The exposition of all this material culminates in a dramatic collapse: the development consists of the recovery of momentum and the ultimately triumphal return of the original theme now sweeping from bottom to top of the orchestra. The middle movements were adapted from some incidental music originally composed for a production of "The Merchant of Venice": the second movement accompanying the nocturnal love-scene, the third a pantomime depicting Jessica's elopement during a festival. The last movement combines a number of jaunty syncopated themes, relieved by more reflective interludes, the last of which broadens out into a long sustained chord spread out over the orchestral gamut and punctuated by rhythmic tattoos at varying rates of speed. The coda summarizes, combines, and condenses ideas in a final flurry of intense activity.
>
> --Andrew Imbrie

DAVID DEL TREDICI
An Alice Symphony, for amplified soprano, folk group, and orchestra
(1969; revised 1976)

Phyllis Bryn-Julson, soprano

Folk Group

J. Michael Leonard*, saxophone
Cynthia Duet**, saxophone
Joel Brown*, banjo
Michael Gandolfi*, mandolin
Kathy Matasy*, accordion

Oliver Knussen, conductor

Audio engineering by Tim Martyn.

*guest artist
**BUTI staff

David Del Tredici was born in Cloverdale, California, in 1937, and lives in Sag Harbor, New York. He originally intended to become a concert pianist, but when his first serious compositional effort, *Soliloquy*, came to the attention of Darius Milhaud at Aspen in the summer of 1958, he was encouraged to think about composition. After graduating from the University of California at Berkeley, he went to Princeton, where he continued his compositional studies with Earl Kim and Roger Sessions, earning there his M.F.A. in 1964. Up until 1967, virtually all of Del Tredici's compositions were settings of the poetry of James Joyce, in an atonal style that attracted considerable attention and won him numerous commissions and grants.

In 1968 he seriously encountered the work of Lewis Carroll, and between that year and 1985 virtually all of his compositions were based in one way or another on the two books *Alice in Wonderland* and *Through the Looking-Glass* or on other related Carroll material or ideas developed from them. The history of music scarcely shows another example of near-obsession with a single body of source material to compare with Del Tredici's *Alice* works, if we except Wagner's quarter-century obsession with the Nordic myths that form the basis for the *Ring*. But Del Tredici was not simply dramatizing the two books, so often (and so incorrectly) categorized--dismissively--as "children's stories." And he was not turning his fascination into a single gigantic work (as did Wagner in his tetralogy). Rather he kept coming back to *Alice* in fresh and different ways, sometimes approaching the material quite obliquely. Each time he returned, he was a different composer than before.

Throughout the course of what might be called the "Alice cycle," Del Tredici took characteristic elements of Lewis Carroll's tales, which involve both nostalgia and extraordinary uses of mathematical logic, often brilliantly twisted for comic effect. After all, in real life, Carroll was Charles L. Dodgson [1832-1898], who lectured in mathematics at Oxford from 1855 to 1881. In 1879 he published a book entitled *Euclid and his Modern Rivals*, but its renown has been far exceeded by his two *Alice* books and "The Hunting of the Snark," perhaps the greatest nonsense poem in the English language.

Del Tredici's earlier works were often inspired by James Joyce, and were composed in the most approved techniques of serialism and total chromaticism of the 1960s. The first *Alice* compositions--up to 1976--were versions of the tales from the two Alice books for soprano and orchestra: *Pop-Pourri* (1968), *An Alice Symphony* (1969), *Adventures Underground* (1971), *Vintage Alice* (1972), and *Final Alice* (1976). For these works, Del Tredici found it necessary to reconsider his musical style. "I couldn't imagine setting a Carroll text to dissonant music. Dissonant music can't possibly project the mood that surrounds Carroll's writing. In order to create that mood I had to rethink everything I had done up to that time. I had to think about tonality again, not because I was trying to bring back the music of an older period, but because my musical imagination had seized upon that language."

After composing *Final Alice*, Del Tredici continued his near-obsession with Lewis Carroll but broadened his approach and his palette far beyond the desire to recreate the published stories. It is known that the Reverend Charles L. Dodgson (whose pen name was Lewis Carroll) created Alice in a series of improvised stories for the amusement of three charming little girls (Lorina Charlotte, Edith, and Alice Pleasance Liddell) as they rowed up the Thames on summer Sunday afternoons. Carroll only wrote down some of the stories at Alice's insistence. But Del Tredici's recent work, the evening-length *Child Alice* (1977-1981) (consisting of *In Memory of a Summer Day* [Pulitzer Prize, 1980], *Quaint Events*, *Happy Voices*, and *All in a Golden Afternoon*), is his imaginative treatment of "stories that did *not* get written down." Since completing *Child Alice*, Del Tredici returned one more time to *Alice*-related material with the 1985 composition *Haddocks' Eyes*.

Del Tredici's fascination with *Alice* has been much discussed, not always in a fully informed way. It is easy, for example, to get the impression that all of the *Alice* works are pretty much alike--that, if you've heard one, you've heard them all. This is not at all the case. Despite the composer's own statement that he couldn't imagine setting a Carroll text to dissonant music, and that he had to start thinking about tonality again, the earlier parts of the *Alice* cycle--and certainly much of *An Alice Symphony*--are still complex and dissonant in approach. It is as the series progresses that tonal style becomes more evident (though complexities of other kinds appear). Thus, the entire cycle can be seen (to borrow the title of one of Del Tredici's own non-*Alice* works) as a "march to tonality."

One of the elements that recurs in *An Alice Symphony* is the composer's inventive and complex rhythmic play, the layers of activity that can shift suddenly from one apparent meter to another (or present several meters to the ear at once). These are projected in layers of orchestration that employ the standard orchestral choirs (woodwinds, brass, strings, and percussion) with the addition of a "folk" ensemble containing two saxophones, mandolin, tenor banjo,and accordion.

The work is cast in four movements:

I. Speak roughly/Speak gently
II. The Lobster Quadrille
III. 'Tis the voice of the sluggard
IV. Who stole the tarts?
Dream--Conclusion

For practical reasons--to satisfy two commissions for normal-sized pieces--Del Tredici divided the full work into two parts and authorized their separate performance. One unintended result is that the work as a whole has never been performed until this evening. Moreover, it easily leads to some confusion on the part of audiences as to which *Alice* piece they are going to hear. The two partial works are *Illustrated Alice: Two Scenes from Alice in Wonderland*, made up of the first and last movements (dedicated to Tison Street) and *In Wonderland: A Scene with Lobsters*, made up of the middle movements (dedicated to Aaron Copland). In both versions the amplified soprano is required. But Del Tredici also authorized performances of *The Lobster Quadrille* as an independent instrumental work, without soprano.

An Alice Symphony begins with the normal ritual of orchestral tuning to the standard concert *A*. In this case, the ritual, actually written into the score, is the opening of a "frame" that takes the listener out of the world of reality into Carroll's (and Del Tredici's) extraordinary fantasy world. Each segment of the symphony begins with the oboe's solo *A* again (though without the full tuning-up of the ensemble) and a spoken introduction (drawn directly from *Alice in Wonderland*) to set the scene and provide a context for the songs that follow.

In the first movement, Del Tredici sets to music in violently contrasting styles the Duchess's songs "Speak roughly to your little boy"--an exhortation to the abuse of children--and the original, fusty Victorian poem that Carroll parodied, "Speak gently to your little boy." The former consists of many large leaps (often displaced-octave seconds) with an aggressive accompaniment, largely in the woodwinds and percussion. The latter is a contrasting, gentle song, as purposely mild-mannered as the first is violent. The vocal line consists entirely of fifths, and the accompaniment is gently legato. Having set up the two opposing premises, the composer develops them in rapid alternation.

The Lobster Quadrille alternates the dance-like passages of the quadrille with the three stanzas of the Mock Turtle's song, which becomes more elaborate and full of surprises with each stanza, a notable Del Tredici device. There are three dance episodes preceding each stanza of the song; the first of these is for brass and strings, the second for woodwinds and percussion. The third is a Quodlibet the piles the first two on top of one another.

'Tis the voice of the sluggard sets another delicious parody of a moralistic Victorian poem, intended as a paean to hard work, though in Carroll's version about the lobster, it becomes charmingly ridiculous. The orchestral instruments color the song with a constant quiet "flutter" effect moving from one to another, a hint of the "tremulous" voice mentioned in the text. The lobster, of course, has no voice, and Del Tredici employs the theremin as a poignant evocation of this lack. A quiet epilogue is the "first juicy tonal bit in the *Alice* series," according to the composer; it seems to foreshadow *Final Alice* in its lush texture and its key. Once again the oboe's tuning *A* marks a new beginning.

The text of *Who stole the tarts?* is an absurd legal deposition read out by the White Rabbit in which mixed up pronouns make it impossible to tell who is saying or doing what to whom. As the soprano sings the verses, each odd-numbered line moves in steady note-values faster than the previous one (quarters, three-sixteenths, eighths, and sixteenths) while each even-numbered line moves slower than the preceding one. Thus the text is set forth with increasing extremes of speed until the centrifugal force causes it virtually to self-destruct. The orchestra, too, reaches a peak of rhythmic complexity, as each component sounds its line in a different apparent tempo. Gradually the texture simplifies, resolving itself back to the tuning *A*, as Alice's sister awakens her. As she slowly returns to "dull reality," the preceding events race through her nearly-conscious brain in rapid succession. Finally the full tuning process heard at the beginning runs backward, suggesting the reverse of the process by which we arrived in Wonderland. Now the "untuning" takes us back to reality, where we find ourselves left at the starting point, the solo oboe's *A*.

(One subtle, charming touch: throughout the score the composer marks each entrance of the solo oboe's tuning *A* with a number, printed in Italian in bold-face capital letters: UNO, DUE, TRE... and so on. There are exactly thirteen such entrances in a full performance of *An Alice Symphony*, so the last note to be heard in the performance, the thirteenth tuning *A*, is signed by the composer's name: TREDICI.)

Program notes written, compiled, and edited by Steven Ledbetter

I.

SPEAK ROUGHLY
(from *Alice's Adventures in Wonderland*
by Lewis Carroll)

"Speak roughly to your little boy,

And beat him when he sneezes:

He only does it to annoy,

Because he knows it teases."

CHORUS

"Wow! Wow! Wow!"

"I speak severely to my boy,

And beat him when he sneezes:

For he can thoroughly enjoy

The pepper when he pleases!"

CHORUS

"Wow! Wow! Wow!"

SPEAK GENTLY*

Speak gently! It is better far
To rule by love than fear;
Speak gently; let no harsh word mar
The good we might do here!

Speak gently! Love doth whisper low
The vows that true hearts bind;
And gently Friendship's accents flow;
Affection's voice is kind.

Speak gently to the little child!
Its love be sure to gain;
Teach it in accents soft and mild;
It may not long remain.

Speak gently to the young, for they
Will have enough to bear;
Pass through this life as best they may,
'Tis full of anxious care!

Speak gently to the aged one,
Grieve not the care-worn heart;
Whose sands of life are nearly run,
Let such in peace depart!

Speak gently, kindly, to the poor;
Let no harsh tone be heard;
They have enough they must endure,
Without an unkind word!

Speak gently to the erring; know
They may have toiled in vain;
Perchance unkindness made them so;
Oh, win them back again!

Speak gently! He who gave his life
To bend man's stubborn will,
When elements were in fierce strife,
Said to them, "Peace, be still."

Speak gently! 'tis a little thing
Dropped in the heart's deep well;
The good, the joy, that it may bring,
Eternity shall tell.

*SPEAK GENTLY, a poem attributed to David Bates and written around 1849, is the original upon which Lewis Carroll based his parody, SPEAK ROUGHLY.

II.

SONG OF THE LOBSTER QUADRILLE

(from *Alice's Adventures in Wonderland*
by Lewis Carroll)

"Will you walk a little faster?" said a whiting
to a snail,
"There's a porpoise close behind us, and he's
treading on my tail.
See how eagerly the lobsters and the turtles
all advance!
They are waiting on the shingle — will you
come and join the dance?

Will you, won't you, will you, won't you,
will you join the dance?
Will you, won't you, will you, won't you,
won't you join the dance?

"You can really have no notion how delightful
it will be
When they take us up and throw us, with the
lobsters, out to sea!"
But the snail replied "Too far, too far!" and
gave a look askance —
Said he thanked the whiting kindly, but he
would not join the dance.

Would not, could not, would not, could not,
would not join the dance.
Would not, could not, would not, could not,
could not join the dance.

"What matters it how far we go?" his scaly
friend replied.
"There is another shore, you know, upon the
other side.
The further off from England the nearer is to
France —
Then turn not pale, beloved snail, but come
and join the dance.

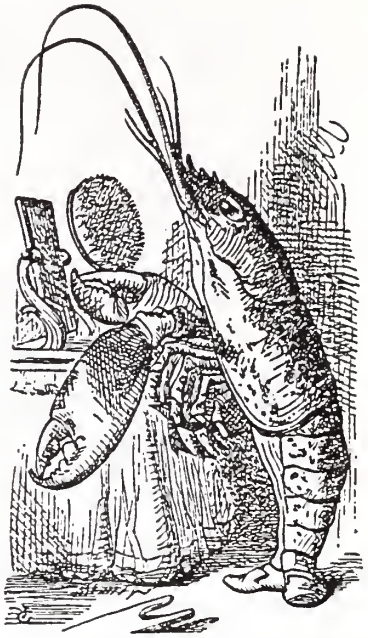
Will you, won't you, will you, won't you,
will you join the dance?
Will you, won't you, will you, won't you,
won't you join the dance?"

III.

'TIS THE VOICE OF THE SLUGGARD

(from *Alice's Adventures in Wonderland*
by Lewis Carroll)

" 'Tis the voice of the Lobster: I heard him
declare
'You have baked me too brown, I must sugar
my hair.'
As a duck with its eyelids, so he with his nose
Trims his belt and his buttons, and turns out
his toes.
When the sands are all dry, he is gay as a lark,
And will talk in contemptuous tones of the
Shark:
But, when the tide rises and sharks are around,
His voice has a timid and tremulous sound."

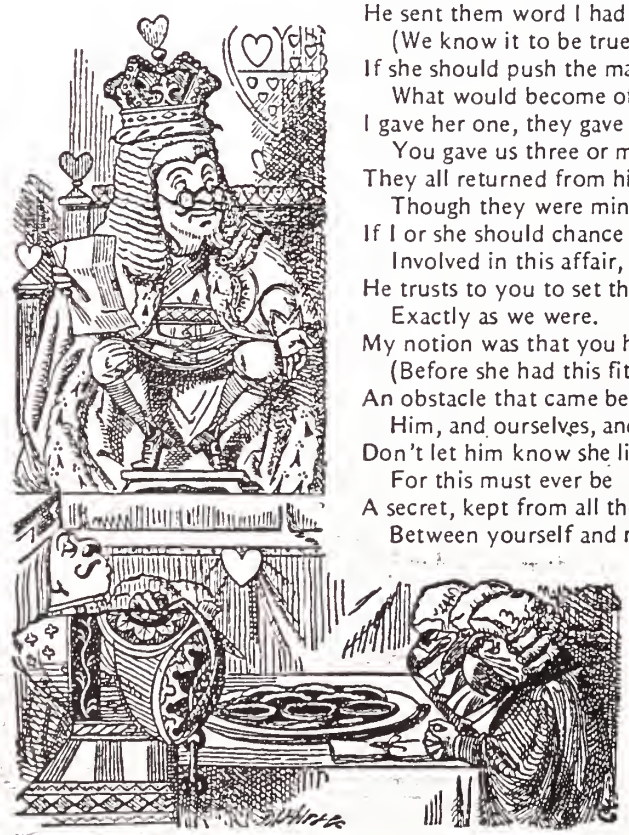


IV.

WHO STOLE THE TARTS?

(from *Alice's Adventures in Wonderland*
by Lewis Carroll)

"They told me you had been to her,
And mentioned me to him:
She gave me a good character,
But said I could not swim.
He sent them word I had not gone
(We know it to be true):
If she should push the matter on,
What would become of you?
I gave her one, they gave him two,
You gave us three or more;
They all returned from him to you,
Though they were mine before.
If I or she should chance to be
Involved in this affair,
He trusts to you to set them free,
Exactly as we were.
My notion was that you had been
(Before she had this fit)
An obstacle that came between
Him, and ourselves, and it.
Don't let him know she liked them best,
For this must ever be
A secret, kept from all the rest,
Between yourself and me."



The score page that forms part of the design for the cover of the printed FCM program book is from David Del Tredici's *An Alice Symphony*, used by permission of the publisher, Boosey & Hawkes, Inc., New York.

Oliver Knussen will take a sabbatical leave from his Tanglewood positions during the 1992 season. John Harbison, 1992 Composer in Residence, will direct new music activities and the Festival of Contemporary Music in Mr. Knussen's absence.

Mr. Knussen will return to Tanglewood in 1993.

Tanglewood Music Center

P R O G R A M

SEVENTH CHAMBER MUSIC CONCERT

Saturday, August 10, 1991 at 4:00 P.M.
Chamber Music Hall

Prepared by Jerome Rosen, Leon Fleisher, Charles Schlueter, and Yehudi Wyner

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Beethoven — Quartet in C minor for Strings, Opus 18, no. 4
- Allegro ma non tanto
- Scherzo: Andante scherzoso quasi allegretto
- Menuetto: Allegretto
- Allegro

Ayano Ito, violin
Chung-Mei Chang, violin
Kathleen Sihler, viola
Sophie Willer, cello

Schumann — Quartet in E-flat Major for Piano and Strings, Opus 47
- Sostenuto assai; Allegro ma non troppo
- Scherzo: Molto vivace
- Andante cantabile
- Finale: Vivace

Brynn Albanese, violin
Ralph Farris, viola
Eric Gaenslen, cello
Reiko Uchida, piano

Jan Bach — Laudes (1971)
- Reveille
- Scherzo
- Cantilena
- Volta

Andrea Menousek, horn
Matthew Sonneborn, trumpet
Mark Hetzler, trombone
Donald Sipe, trumpet
David Moen, tuba

Debussy — String Quartet No. 1, Opus 10
- Animé et très décidé
- Assez vif et bien rythmé
- Andantino doucement expressif
- Très modéré

Florence Altenburger, violin
Yeh Shen, violin
Steffen Drabek, viola
Eric Gaenslen, cello

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Serge Koussevitzky
Opening Exercises, 1941

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Tanglewood Music Center

P R O G R A M

EIGHTH CHAMBER MUSIC CONCERT

Sunday, August 11, 1991 at 10:00 A.M.
Theatre Concert Hall

Prepared by Julius Levine, Eugene Lehner, (Schoenberg and Beethoven), Donald MacCourt, and Louis Krasner

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Mozart — Quartet in F Major for Oboe and Strings, K. 370
- Allegro
- Adagio
- Rondeau: Allegro

Judith Chamberland, violin — Eric Gaenslen, cello
Dov Scheindlin, viola — Gustav Highstein, oboe

Schoenberg — String Trio, Opus 45 (1946)

Ariadne Daskalakis, violin — Joan Derhovsepian, viola
Darrett Adkins, cello

Beethoven — Trio in B-flat Major for Clarinet, Cello and Piano, Opus 11
- Allegro con brio
- Adagio
- Tema con variazioni

Robert Olivia, clarinet — Alexander Ezerman, cello
Marc Ryser, piano

Mozart — Quintet in E-flat Major for Piano and Winds, K. 452
- Largo; Allegro moderato
- Larghetto
- Rondo

Pierre Roy, oboe — Daniel Burdick, bassoon
Scott Andrews, clarinet — Kristin Jurkscheit, horn
Catherine Weill-Laor, piano

Brahms — Quartet in C minor for Piano and Strings, Opus 60
- Allegro non troppo
- Scherzo
- Andante
- Finale: Allegro comodo

Sharon Gewirtz, violin — Johan Stern, cello
Daniel Panner, viola — Tomer Lev, piano

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Serge Koussevitzky
Opening Exercises, 1941

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Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

FOURTH RECITAL
Sunday, August 11, 1991 at 8:30 P.M.
Theatre Concert Hall

Mignonlieder — Franz Schubert

Kennst du das Land?
Heiss mich nicht reden
Nur wer die Sehnsucht kennt
So lasst mich scheinen

Marianne Bindig, mezzo soprano
Margo Garrett, piano

The Buried Life (Matthew Arnold) — Alan Smith

Light flows our war of mocking words
Alas! Is even love too weak?
Well for us!
The buried stream
Only, but this is rare

Mary Ann Bozzuti, soprano
Nathalie Steinberg, piano

Five songs — Othmar Schoeck

Herbstgefühl
Verwelkende Rosen
Peregrina II
Am Walde
Trost

Martin Bruns, baritone
Shiela Kibbe, piano

Two sacred songs from the "Spanisches Liederbuch" — Hugo Wolf (instrumentation by Igor Stravinsky)

Herr, was trägt der Boden hier?
Wunden trägst du, mein Geliebter

Kenneth Goodson, baritone

Lisa K. Ferguson, violin
Yeh Shen, violin
Dov Scheindlin, viola
Bridget MacRae, cello
Jeffrey Weisner, bass
Orit Orbach, clarinet
Erika Shrauger, clarinet
Scott Andrews, clarinet
Suzanne George, horn
Elizabeth Cook, horn

Robert Spano, conductor

Intermission

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What are years? — Hi Kyung Kim

I.

II.

Michele Patzakis, soprano
Josefina Vergara, violin — Lisa Wienhold, flutes
Kathleen Sihler, viola — Orit Orbach, clarinets
Jonathan Imsande, bass — Peter Wilms, marimba
John Carrington, harp
Bradley Lubman, conductor

Hi Kyung Kim, a Korean native, received her B.S. from Seoul National University and her M.A. and Ph.D. degrees at the University of California, Berkeley, where she studied with Andrew Imbrie and Olly Wilson. She received the DeLorenzo Composition Prizes and the Eisner Prize from U.C. Berkeley, and an Honor Student Award from the Korean Government. Under the auspices of a Humanities Research Grant from U.C. Berkeley, she made an extensive study of Korean Traditional Music. As recipient of the Ladd Prix de Paris from U.C. Berkeley, she was a visiting composer at IRCAM in Paris for 1988-90. While in Paris she completed the Diplome d'Etudes Approfondies in 20th Century Music and Musicology at Ecole Normale Superieure and IRCAM. She is presently assistant professor at San Francisco State University.

Ms. Kim has been chosen as the Cleveland Dodge Fellow from the MacDowell Colony. Her commissions include the San Francisco Contemporary Players, Ear Play, and Aki Takahashi & Rae Imamura as well as a percussion concerto and a string quartet to be performed by the Alexander Quartet for the Chamber Music America National Convention. Hi Kyung Kim is a Fellow in Composition at the 1991 Tanglewood Music Center.

The Tanglewood Music Center Composition Program is being funded in part by a grant from The Pew Charitable Trusts.

"What are years?" was commissioned by ISKRA and premiered by that group in San Francisco in 1988. The piece, originally written for guitar, has been reworked for harp and marimba.

from "Confidings" — David Leisner

The lady to her Guitar
Love and friendship
Faith
This is my letter to the world

Xin Wei Zhang, mezzo soprano
Todd Sisley, piano

Six songs — Charles Ives

The light that is felt (Whittier)
Grantchester (Rupert Brooke)
The side-show
Autumn
The cage
Charlie Rutlage

Jeffrey Adelson, bass-baritone
Dennis Helmrich, piano

Margo Garrett is a member of the TMC Vocal Faculty.

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

The singers in this recital are students in the Master Classes of Phyllis Curtin, Artist-in-Residence for Vocal Music.

Mignon Lieder, by Franz Schubert (text by Goether from "Wilhelm Meister"

Kennst du das Land

Do you know the land where the lemons bloom,
where in the dark foliage the golden oranges glow,
where a gentle breeze blows from the blue sky,
where the silent myrtle and high laurel grow?
Do you know it perhaps?

Oh my beloved, I want to go to that place with you!
To that place! Do you know the house? On pillars rests its roof,
the hall shines, the chamber shimmers,
and marble statues stand and stare at me:
What, poor child, has been done to you?
Do you know it perhaps?

Oh my protector, I want to go to that place with you!
To that place!

Do you know the mountain and its clouded path?
In the mist the mule seeks its road;
in caves dwells the dragon's old brook;
the rock falls and over it the flood.

Do you know it perhaps?
To that place our road goes!
Oh Father, let us move on!
To that place let us move on!

Heiss mich nicht reden

Do not tell me to speak, tell me to keep silent
Since my secret is a duty to me;
I would like to show you my whole being,
Only Fate wills that I do not.
At the right time the sun's path disperses the pitch black night,
and she must, herself, brighten (the world);
the hard rock unlocks her bosom, and does not begrudge the earth
its deep hidden brooks.
We all search for peace in the arms of a friend,
for there can the breast pour out its laments.
An oath presses my lips closed,
Only a god can will them open.

Nur wer die Sehnsucht kennt

Only those who know longing know what I suffer!
Alone and separated from all joy,
I look to the firmament in the direction where my beloved is.
Ah, the one who loves me and knows me is far away.
It stuns me, it burns my vital organs.
Only those who know longing know what I suffer!

So lasst mich scheinen

Let me shine until I become (like the angels);
Do not take this white dress from me!
I hurry from the beautiful earth into the dark house,
I rest there quietly for a while
and then a new vision presents itself
and I leave behind this chaste body, this belt and this wreath.
These heavenly figures, they do not ask for clothes of Man or Woman,
no folds surround their shimmering bodies.
Although I lived without worry and effort,
i have felt deep pain.
Because of worry I aged too soon;
Make me eternally, eternally young!

Five songs by Othmar Schoeck

Herbstgefühl (Autumn) (Goethe)

Greener flourish, you leaves
that garland my window!
Thicker cluster, you twin berries
and ripen faster and shine fuller!
Mother sun's autumn glance warms you,
The murmur of the gracious winds
surround you.
Laden with fruitfulness,
the magic, whispery breath of the moonlight cools you.
And you are bedewed, ah,
by the ceaselessly welling tears
that come out of these eyes
of ever quickening love.

Verwelkende rosen (Withering roses) (Hesse)

May many souls understand this,
May many lovers learn this:
To intoxicate yourself by your own scent,
To listen so enamouredly to the wind that murders you,
To vanish in a rosy playfulness of the leaves
To rise smilingly from the feast of love,
To celebrate the farewell with joy,
To leave all bodily constraints so lightheartedly,
And to drink death as if a kiss.

Peregrina II (Mörike)

Sin entered the moon-lit gardens
of a once sacred love.
Shivering, I discovered old deceit.
and with a tearful glance, yet cruelly,
I told the slender, enchanting girl to leave me.
Ah, her high brow was lowered, because she loved me;
But she went off silently into the grey world.
Sick ever since, wounded and hurt is my heart.
Never it will recover.
As if there were a magic, airspun thread
from her to me, a frightened ribbon,
Thus it draws me languishingly towards her.
What? If, one day, I'd find her
sitting on my doorstep, as long ago,
in the morning twilight, her little bundle next to her,
and her eyes, faithfully looking up to to me,
were saying:
Here I am, back from the far-away world!

Am Walde (By the forest) (Mörike)

Lying by the edge of the forest,
I can spend long afternoons
  listening to the cuckoo.
He seems to slowly delude the valley
By the peaceful consonance of his
  complaint.

That is, when I am at ease and my
  worst torment -
To have to please the grimaces of
  society -
Here, it finally won't catch up with me,
Where I am comfortable in my own way.

And if the posh people only thought
How leisurely the poets waste their
  time,
They'd even envy me at last!

Because the sonnet's tight garlands
plait themselves so easily in my hands,
whilst the eyes gaze into the distance.

Trost (Comfort) (Mörike)

Yes, my good luck, the long
  accustomed,
has finally left me.
Yes,my best friends,
I see them yield, shrugging their
  shoulders,
And the merciful gods, who'd best
  know remedy,
They turn their backs in derision.
What's to do?
Shall I - cursing my own life -
Just use poison and knife?
That beware of!
Much rather one has to quietly seize
  one's own heart.
And I said to my heart:
"Let's hold tightly together!
since we know each other
as the swallow knows its nest,
as the zither knows the singer,
as the sword recognizes the shield,
as shield and sword love each other.
Such a couple, who could split it?"
As soon as I had said this word,
My heart hopped in my bosom,
that had only just been weeping.

Two Religious Songs from the Spanisches Liederbuch, arranged for instruments by Stravinsky
The texts are by Emanuel Geibel and Paul Heyse after Spanish folk songs.

I.

Lord, what bears the ground here, which you water so bitterly?
"Thorns, beloved heart, for me, and for you, adorning flowers."
Alas, where such brooks run, will a garden flourish there?
"Yes, and know! Garlands very different are made there."
O, my Lord, for whose adornment are the garlands twined?
"Those of thorns are for me, those of flowers I give to you."

II.

Wounds you bear, my beloved, and they hurt you; if only I bore them in your stead, I!
Lord, who dares so to stain your brow with blood and sweat?
"These marks are the price, you, a soul, to win. From these wounds I must die because I love you so ardently."
If only I could, Lord, bear them for you, since they are mortal wounds.
"If this suffering touches you, my child, you may call them living wounds; Not one was struck, from which for you life does not flow."
Ah, how in my heart and mind your agony torments me!
"Harsher yet, with true courage, would I gladly bear to win you; because he alone knows how to love, who is dying of love's fire."
Wounds you bear, my beloved, and they hurt you; if only I bore them in your stead, I!

What are years, by Marianne Moore

What is our innocence,
what is our guilt? All are
naked, none is safe. And whence
is courage: the unanswered question,
the resolute doubt -
dumbly calling, deafly listening - that
is misfortune, even death,
encourages others
and in its defeat, stirs

the soul to be strong? He
sees deep and is glad, who
accedes to mortality
and in his imprisonment rises
upon himself as
the sea in a chasm, struggling to be
free and unable to be,
in its surrendering
finds its continuing.

So he who strongly feels,
behaves. The very bird,
Grown taller as he sings, steels
his form straight up. Though he is captive,
his mighty singing
says, satisfaction is a lowly
thing, how pure a thing is joy.
This is mortality,
this is eternity.

Confiding, by David Leisner

The Lady to her Guitar (Emily Bronte)

For him who struck thy foreign string,
I ween this heart hath ceased to care;
Then why does thou such feelings bring to my said spirit, old guitar?

It is as if the warm sunlight in some deep glen should lingering stay,
when clouds of tempest and of night had wrapt the parent orb away.
It is as if the glassy brook should image still its willows fair,
Though years ago the woodman's stroke laid low in dust their gleaming hair.

Even so, guitar, thy magic tone has moved the tear and waked the sigh,
Has bid the ancient torrent flow
Although its very source is dry.

Love and Friendship (Emily Bronte)

Love is like the wild rose briar.
Friendship like the holly tree.
The holly is dark when the rose
briar blooms,
But which will bloom most
constantly.

The wild rose briar is sweet in spring,
Its summer blossoms scent the air;
Yet wait till winter comes again,
And who will call the wildbriar fair?

Then scorn the silly rosewreath now,
And deck thee with the holly's sheen,
That when December blights thy brow
He still will leave thy garland green.

Faith (Emily Bronte)

No coward soul is mine,
No trembler in the world's
stormtroubled sphere,
I see Heaven's glories shine
And Faith shines equal arming me
from fear.
O God within my breast,
Almighty everpresent Deity,
Life, that in me hast rest as I
undying life have power in Thee.
Vain are the thousand creeds
That more men's hearts, unutterably
vain,
Worthless as withered weeds or
ldlest froth amid the boundless
main.
To waken doubt in one
Holding so fast by thy infinity
So surely anchored on the steadfast
rock of immortality

With wild embracing love
Thy spirit animates eternal years
Pervades and broods above,
Changes, sustains, dissolves, creates
and rears
Though Earth and Moon were gone,
And suns and universes ceased to be
And thou wert left alone
Every existence would exist in thee.

There is not room for Death
Nor atom that his might could render
void
Since thou art Being and Breath
And what thou art may never be
destroyed.

This is my letter to the world (Emily Dickinson)

This is my letter to the world.
That never wrote to me,
The simple news that Nature told,
With tender majesty.

Her message is committed
To Hands I cannot see
For love of Her-Sweet-Country-men
Judge tenderly of me.

Tanglewood Music Center

P R O G R A M

FELLOWSHIP PROGRAM CHAMBER MUSIC
ENSEMBLE IN RESIDENCE

THE LIONS GATE TRIO
Katie Lansdale, violin
Scott Kluksdahl, cello
Florence Millet, piano

Monday, August 12, 1991 at 8:30 P.M.
Theatre Concert Hall

Gabriel Fauré — Trio in D minor for Piano and Strings, Op. 120
- Allegro, ma non troppo
- Andantino
- Allegro vivo

Nicolas Bacri — Trio, Op. 24c (1987-89)
- Fuocoso - Largo tenero -- Tempo primo
- Disolato: Berceuse de la mort
- Adagio massivo - Sognando - Massivo - Sognando e poco a poco piú espressivo - Massivo ed espressivo

World premiere

Intermission

Franz Schubert — Trio in B-flat Major, D. 898
- Allegro moderato
- Andante un poco mosso
- Scherzo: Allegro
- Rondo: Allegro vivace

BALDWIN PIANO

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Serge Koussevitzky
Opening Exercises, 1941

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($75,000-$500,000)

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Baldwin Piano and Organ Company	Piano Room

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Nicolas Bacri was born in 1961 in Paris. He studied at the Paris Conservatory under Serge Nigg and Michel Philippot, receiving in 1983 the First Prize in Composition and the Prix de Rome, leading to a two-year residency at the French Academie in Rome. Upon his return to France, Mr. Bacri was commissioned by the Minister of Culture to write a chamber work, "Notturni," and by Radio France to write a clarinet concerto, "Capriccio Notturno." In 1987 he won the Stéphane Chapelier Prize from the National Society for Authors, Composers and Editors of Music, followed by the André Caplet prize from the Academie des Beaux-Arts the following year. Mr. Bacri has been Artistic Director for Chamber Music at Radio France since 1987, and will be resident composer at the Casa Velasquez in Madrid this coming year. He wishes to express his gratitude to Elliott Carter, Gilbert Amy, Jean Catoir, Henri Dutilleux, Brian Ferneyhough and Emmanuel Nunes for their guidance.

In 1986 the TMC began adding an 'ensemble' component to the Fellowship Program. Each winter, auditions are held to find one or more exciting young groups -- groups already committed to life together as permanently constituted chamber music ensembles. These groups (to date, string quartets and piano trios) are then invited to Tanglewood to work with the special Faculty gathered here each summer.

The Lions Gate Trio began their collaboration at the Tanglewood Music Center in the 1988 Fellowship Program, and studied for two summers under such artists as Leon Fleisher, Gilbert Kalish, Joel Krosnick, and Julius Levine. The three members share a special commitment to the chamber music repertoire of the Twentieth Century. In 1990, the Trio initiated a partnership with mezzo-soprano Nan Hughes, and has performed the chamber music of Charles Ives throughout the East Coast, including appearances at the Charles Ives Symposium in Danbury, CT, the Whitney Museum, and Yale University. Also last year, Kluksdahl and Millet were featured at Symphony Space in New York and the Kennedy Center, performing the Ralph Shapey Double Concerto.

Katie Lansdale made her debut at the age of fourteen with the Baltimore Symphony. A *cum laude* graduate of Yale University, she recently received her her M.M. from the Cleveland Inistitute of Music where she studied under Donald Weilerstein, and intends to pursue her Artists Diploma there. Her teachers have included Ronda Cole, Josef Gingold, and Felix Galimir. She has made appearances in the Washington Chamber Society's "Young Artist Showcase," and as soloist several times with the National Symphony.

Florence Millet made her Paris debut in 1985 at Théâtre du Châtelet, and has since performed throughout Europe, Japan, and the United States. She studied at the Paris Conservatory under Jean Hubeau and Gabriel Tacchino, and won First Prize in both chamber music and piano. She was then awarded the Lavoisier scholarship from the French Government, which enabled her to continue her studies as a doctoral candidate at SUNY Stonybrook under Gilbert Kalish. She has won prizes in such international competitions as the Bösendorfer-Empire and William Kapell Competition. Her solo appearances include those with the Polish Chamber Orchestra under Charles Dutoit and the Calgary Philharmonic under Mario Bernardi.

Scott Kluksdahl received his B.A. and M.M. from Harvard and Juilliard, respectively. He has studied under Leonard Rose, William Pleeth, Margaret Rowell, and Joel Krosnick, and has won prizes in such competitions as the Naumburg, Washington International Competition, and the Los Angeles Young Musicians International Debut Competition. He has had a teacher fellowship in the College Division of Juilliard, where he was also an assistant to the Juilliard String Quartet, and served on the solfege Faculty in the Pre-college Division. He was recently appointed Professor of Cello at the University of South Florida, Tampa.

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

A FORTEPIANO SONGFEST
Tuesday, August 13, 1991 at 8:30 P.M.
Fitch Center

An Chloë — W.A. Mozart

David Whitley, tenor
Andrew Willis, fortepiano

Pleasing Pain — F.J. Haydn
The Mermaid's Song

Rebecca Karpoff, soprano
Shiela Kibbe, fortepiano

Warnung — Mozart
Das Veilchen

Karen Carlisle, mezzo-soprano
Andrew Willis, fortepiano

Aus Euphrosyne — J.F. Reichardt
Letzte Lied des Harfenspielers
Sehnsucht*

Frank Strnad, baritone
Anne Adams, soprano
Andrew Willis, fortepiano

Sehnsucht* — C.F. Zelter
Rastloseliebte

Gayla Bauer, soprano
Keith Burton, fortepiano

Ridente la calma — Mozart

Christina Clark, soprano
Keith Burton, fortepiano

Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte — Mozart
Abendempfindung

Sandra Radvanovsky, soprano
Shiela Kibbe, fortepiano

Margarethe* — Zelter

Judith Hill, soprano
Andrew Willis, fortepiano

BALDWIN PIANO

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Gretchen am Spinnrade* — F. Schubert
Die Männer sind mechant

Gaye Matravers, mezzo-soprano
Shiela Kibbe, fortepiano

Wer sich der Einsamkeit ergiebt — Schubert
Der Kuss — L. van Beethoven

Kenneth Goodson, baritone
Laura Dahl, fortepiano

Wiegenlied — Schubert
Erster Verlust

Katerina Papadolias, soprano
Andrew Willis, fortepiano

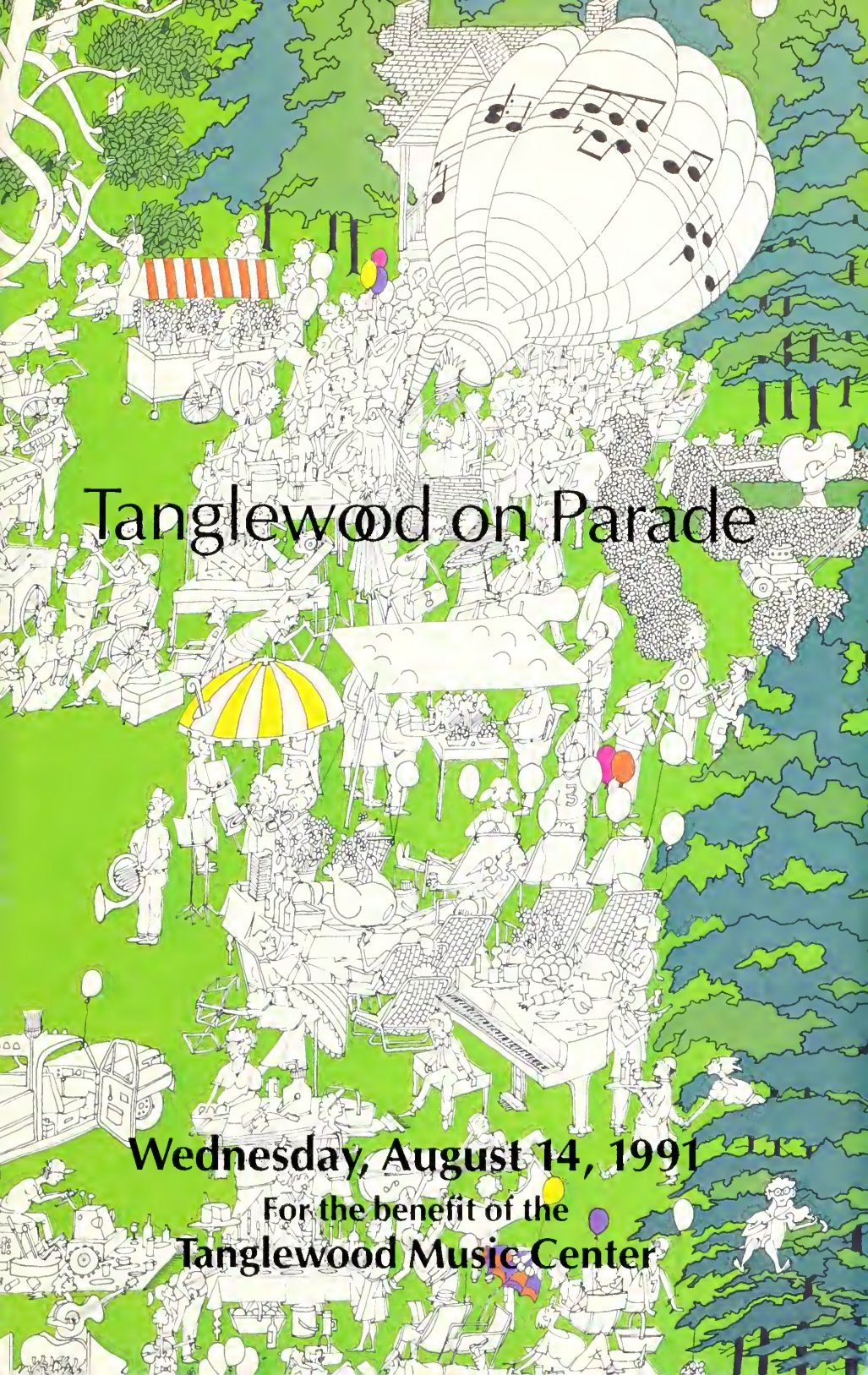
Morgens steh ich auf und frage — R. Schumann
Es treibt mich hin

Maria Riedstra, soprano
Keith Burton, fortepiano

Caro mio Druck und Schluck — Mozart

Ms. Karpoff, Ms. Matravers, Mr. Whitley, Mr. Strnad
Mr. Willis

*same text


Tanglewood on Parade
Wednesday, August 14, 1991
For the benefit of the
Tanglewood Music Center

Tanglewood on Parade

Wednesday, August 14, 1991

DEDICATED TO THE MEMORY OF JIM KILEY

For the benefit of the Tanglewood Music Center

Tanglewood Music Center

2:00	Gates Open
2:00	Boston University Tanglewood Institute: Brass Fanfares at Main Gate Drive (Rear of Shed in case of rain)
2:15	Cello/Electronic Music Demonstration with Yo-Yo Ma (Theatre-Concert Hall)
3:00	Boston University Tanglewood Institute Chamber Music Concert (Chamber Music Hall)
3:15	Tanglewood Music Center Fellowship Chamber Music (Theatre-Concert Hall)
3:30	Boston University Tanglewood Institute Young Artists Chorus and Orchestra (Koussevitzky Music Shed)
4:15	Tanglewood Music Center Fellowship Vocal Concert (Chamber Music Hall)
5:30	Alpine Horn Demonstration (Lawn near Chamber Music Hall; Shed if rain)
5:45	Balloon Ascension (Lawn near Box Lot, weather permitting)
6:00	Tanglewood Music Center Fellowship Wind Music (Main House porch; Chamber Music Hall in case of rain)
7:00	Berkshire Highlanders (Lion Gate; rear of Shed in case of rain)
8:00	Fanfares and Gala Concert (Koussevitzky Music Shed)

Hot air balloon courtesy of Mr. and Mrs. Charles Joseph of Lebanon, New Jersey
Alpine horns courtesy of BSO horn player Daniel Katzen
Artillery and cannon supplied by Eastover, Inc.
Scottish folk music courtesy of the Berkshire Highlanders
Fireworks over the Stockbridge Bowl following the Gala Concert

A Message from Seiji Ozawa

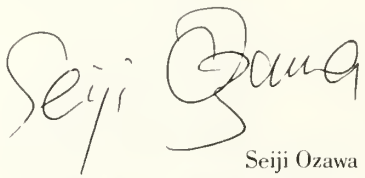
This year the Tanglewood Music Center begins the second fifty years of its life. And we begin this year with the loss of three of the people who made Tanglewood's first fifty years unique—Leonard Bernstein, Aaron Copland, and Jim Kiley. Their spirits are still very much alive here with us, though, just as Tanglewood's spirit remained alive with them. Their passion and their commitment are the models we follow now. We dedicate this Tanglewood on Parade to the memory of Jim Kiley.

Today's wonderful celebration of the Tanglewood Music Center helps us continue training programs in which musical excellence is our only goal. Every ticket purchased today helps us to maintain this tradition, and we thank you for your participation. Your support of the next generation of musicians means that our children will be able to enjoy the same level of cultural richness that our parents gave to us.

The Tanglewood Music Center has survived very well for these fifty years, but two things are missing. First, the principal building in which we work at Tanglewood has aged to the point where replacing it must become a priority. The old Theatre-Concert Hall is no longer a suitable home for our wonderful student orchestras and chamber and vocal and contemporary music concerts. Audiences and players both need a better facility. We also need a new facility for our distinguished recital series at Tanglewood, and we have already raised over half of the money needed to build it. Completing that task will be our most urgent concern in the next two years. Second, the revival of an opera training program at the TMC —formerly one of the great glories of this place—is necessary if we are to fulfill our mission of giving the most talented young singers, instrumentalists, conductors, and composers the skills and the experience they will need to lead music into the next century.

And, finally, today we celebrate twenty-five years of the Boston University Tanglewood Institute programs at the TMC. The University has been our partner for half our history, offering programs that supplement and enhance what the Music Center does with its Fellowship Program and Tanglewood Seminars.

Enjoy this day of celebration! And please help us renew the Tanglewood tradition as it begins its second half-century.



Seiji Ozawa

The Tanglewood Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. Now in its seventh year under Artistic Director Leon Fleisher, the Tanglewood Music Center celebrated its fiftieth anniversary in 1990.

The school opened formally on July 8, 1940, with speeches—Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World"—and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which was written for the ceremony and arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music and the orchestral literature with talented fellow musicians under the coaching of a master musician/teacher. Many of the pieces learned this way are performed in TMC recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, and that figure is constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The

Serge Koussevitzky

TMC Opening Exercises in the late 1940s; among those pictured are (front bench, from left) Lukas Foss, TMC Dean Ralph Berkowitz, Aaron Copland, and Serge Koussevitzky

Tanglewood
Music
Center

Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs that offer individual and ensemble instruction to talented younger musicians, with twelve separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Seiji Ozawa conducts the Tanglewood Music Center Orchestra

IN MEMORIAM

James F. Kiley

September 22, 1924-February 19, 1991

The Boston Symphony Orchestra lost a beloved and valued family member in February with the death of Jim Kiley. Facilities Manager of Tanglewood since 1973, Jim began working at the BSO's summer home in 1949 and later became Tanglewood's Superintendent of Buildings and Grounds. He devoted his considerable working hours to Tanglewood and the Boston Symphony for more than forty years. Among other things, Jim was responsible for maintaining the beauty of the Tanglewood landscape. One of his proudest achievements was the maintenance of Tanglewood's spacious lawns, through a process that he devised himself over the years. Together with his wife Barbara, he established the tradition of growing every one of Tanglewood's flowering plants in Tanglewood's own greenhouses. He also found various ingenious—and harmless—means to discourage birds from nesting in the Koussevitzky Music Shed; the inflated plastic owls he used in the mid-1980s made national headlines. These were among his most visible achievements; the multitude of hats he wore at Tanglewood were beyond counting.

Born in West Stockbridge, James F. Kiley graduated from Williams High School, served in the Navy aboard the U.S.S. Arkansas during World War II, and then worked at General Electric before coming to Tanglewood. He served on the Stockbridge Board of Selectmen from 1969 to 1978, the last three years as chairman. He was also a Berkshire County sheriff, active in politics, and served on the Boards of the Berkshire Hills Conference and the Berkshire County Extension Service. Jim leaves his wife, Barbara, son David, and daughter Linda—all part of the BSO family at Tanglewood—as well as a brother, two sisters, and four grandchildren. We share their sorrow and their loss.

At the request of his family, a memorial fund in Jim Kiley's name has been established for the landscaping of the new Tanglewood Concert Hall. Donations may be sent to the Jim Kiley Memorial Fund, Development Office, Symphony Hall, Boston, MA 02115.

Gala Concert

TANGLEWOOD ON PARADE

Wednesday, August 14, at 8

DEDICATED TO THE MEMORY OF JIM KILEY

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS ORCHESTRA
MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, CHARLES DUTOIT, LEON FLEISHER,
and DAVID HOOSE, conductors

Opening Fanfares

RIMSKY-KORSAKOV — *Russian Easter* Overture, Opus 36

BUTI YOUNG ARTISTS ORCHESTRA,
DAVID HOOSE conducting

DVOŘÁK — Four Slavonic Dances

Opus 46, No. 1, in C
Opus 72, No. 2, in E minor
Opus 46, No. 3, in A-flat
Opus 46, No. 8, in G minor

TANGLEWOOD MUSIC CENTER ORCHESTRA,
LEON FLEISHER conducting

INTERMISSION

BIZET — *L'Arlésienne* Suite No. 2

Pastorale
Intermezzo
Menuetto
Farandole

TANGLEWOOD MUSIC CENTER ORCHESTRA,
CHARLES DUTOIT conducting

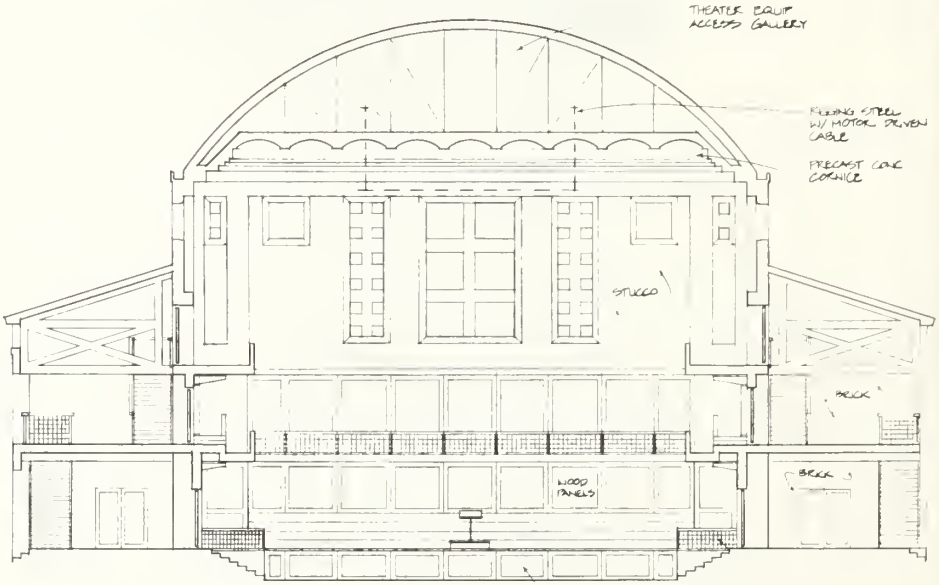
TCHAIKOVSKY — Ceremonial Overture, *1812*

TANGLEWOOD MUSIC CENTER ORCHESTRA and
MEMBERS OF THE BOSTON SYMPHONY
ORCHESTRA, SEIJI OZAWA conducting

Baldwin piano

Some of the greatest works in musical history were left unfinished.

This shouldn't be one of them.



Donate a room for $60,000–500,000. Become a Founder for $10,000, $25,000, or $50,000. Or endow a seat for $2,500. Call the Tanglewood Development Office at 413-637-1600, ext. 141. And help bring the new Concert Hall to a rousing finish.

Support the new Tanglewood Concert Hall.

Notes

During much of 1887-88, **Rimsky-Korsakov** (1844-1908) was hard at work on the task of completing and orchestrating the opera *Prince Igor*, which had been left unfinished at the death of his friend Alexander Borodin in February 1887. This left him scant opportunity for original composition, but in the middle of the winter he paused in his generous labor on behalf of a deceased friend long enough to sketch out two newly conceived projects of his own. The following summer he took the sketches with him to a friend's country estate, and there he completed a large orchestral work inspired by certain episodes in the Arabian Nights (*Scheherazade*) and a short piece built on liturgical themes from the *obikhod*, a collection of canticles for the Orthodox Church (the collection, published in 1772, was the first music to be printed in Russia). The Russian title of this latter work translates as *The Bright Festival*, a popular Russian name for Easter, but in English-speaking countries, for the sake of easy comprehensibility, it has become known as *The Russian Easter*.

The composer himself described the materials of his overture in his memoir, *My Musical Life*, from which the following extracts are taken:

> The rather lengthy, slow introduction of the *Easter Sunday* Overture [sic] on the theme of "Let God Arise!" [heard at the very beginning in the woodwinds] alternating with the ecclesiastical theme "An angel wailed" [solo cello], appeared to me, in its beginning, as it were, the ancient Isaiah's prophecy concerning the resurrection of Christ. The gloomy colors of the Andante lugubre [which follows the opening] seemed to depict the holy sepulchre that had shone with ineffable light at the moment of the resurrection—in the transition to the Allegro of the Overture. The beginning of the Allegro, "Let them also that hate Him flee before Him," led to the holiday mood of the Greek orthodox church service on Christ's matins. . . . The *obikhod* theme, "Christ is arisen," which forms a sort of subsidiary part of the Overture [a broad lyrical theme in the upper strings], appeared amid the trumpet-blasts and bell-tolling, constituting also a triumphant coda.

It was the Slavonic Dances that made the name **Antonín Dvořák** (1841-1904) famous outside of his native country. It might even be fair to say that the first set, Opus 46, truly made Dvořák himself. He had composed some fine works, especially in the chamber music line, before then, but his determination to spread Czech, or rather Slavonic, nationalism in his music opened a wellspring of melodic invention that bubbled forth irresistibly.

The idea for the work came from the publisher Simrock, who had recently agreed, on Brahms's recommendation, to bring out some of the music of this relatively unknown regional composer. Since Simrock had made a good profit from Brahms's Hungarian Dances, he proposed something similar designed to reflect the newcomer's homeland and native traditions. Simrock paid Dvořák 300 marks for the eight dances and soon found himself repaid a thousandfold, as the set became enormously popular. Simrock urged Dvořák to write a second set, though the composer was anxious to move to larger forms like the symphony. At first he said that he could never recapture the gaiety of his earlier set, but suddenly in June 1886 he found the proper mood, and the second set of eight dances came forth with almost the same ease and rapidity as the first, though—as Dvořák himself remarked—they are quite different from the earlier ones, somewhat more internalized and poetic, more delicately scored, compared to the vigorous and vital directness of the first set, and the basically simple

form is extended with a greater multiplicity of themes. Dvořák invented his own material in characteristic dance types. The Opus 46 set consists entirely of Bohemian or Czech dance forms, while Opus 72 draws also on Slovak, Polish, or Yugoslavian dance forms. Like all the great masters of dance forms—Schubert, Chopin, Johann Strauss, Sousa, and Scott Joplin, to name a few very diverse examples—Dvořák is able to invent music of astonishingly varied character within the seemingly restrictive bounds of the characteristic meter and tempo.

During his all too few thirty-seven years, Georges Bizet (1838-1875) developed a mastery of the musical stage scarcely known in France before or since. His final score, *Carmen*, has never been off the stage since its premiere. Even his earlier works, in which he was clearly learning his craft, have that sense of color and timing that is crucial to a dramatic composer. *L'Arlésienne* ("The Woman of Arles") was a play by Alphonse Daudet, better known as a novelist of the naturalist school, noted for his keen and observant portrayal of character. Bizet was commissioned to write a score of incidental music to accompany the play for an orchestra limited to twenty-six instruments. During the summer of 1872 he rapidly composed a virtuosic and delicate score, which was realized in the performance by an ensemble of superb musicians. Unfortunately the audience was bored with the play and the music (they considered Bizet a "confounded Wagnerian"), and the show closed in three weeks. The type of music he had written—roughly corresponding to the background score accompanying a dramatic television program today—was in low estate, and none of the music critics even bothered to attend a performance. But the theater's conductor, Louis Reyer, himself a composer, declared the music a masterpiece. Bizet quickly arranged four numbers from the score into a suite for full orchestra. (The second suite, to be heard here, was assembled after Bizet's death by Ernest Guiraud, the composer who also adapted *Carmen* from an *opéra-comique* [with spoken dialogue] to an opera purely sung, the version we hear most often today.) The play was set in Provence, and the music is full of Provençal color. Some of this comes from the use of traditional themes of the region, but Bizet assimilates them so perfectly that they might well have come originally from his pen.

In 1880, Pyotr Ilyich Tchaikovsky (1840-1893) promised Nikolai Rubinstein that he would compose an occasional piece to celebrate the Silver Jubilee of Tsar Alexander II, the "Tsar-Liberator," who had ascended the throne in 1855 and six years later issued the Edict of Emancipation that freed the serfs, who comprised one-third of the population of Russia. During the summer and early fall of 1880 Tchaikovsky worked on the celebratory piece along with another work, composed purely for his own musical satisfaction. The latter was his Serenade for Strings, Opus 48. The former was a single-movement orchestral work that he labeled an overture with the formal title *The Year 1812*.

To any Russian the date 1812 instantly conjured up the image of Napoleon's invasion of Russia, his conquest of Moscow, and his devastating, ignominious retreat with only a tiny percentage of his army, most of which had been destroyed by extremes of winter weather and lack of food. Tchaikovsky finished the overture on October 18 and wrote soon afterward to his patroness, Nadezhda von Meck, with news of his latest compositions: "The Overture will be very loud and noisy, but I wrote it with little warmth or love; therefore it will probably have small artistic worth. The Serenade, on the other hand, I wrote from inner compulsion: I felt it, and therefore venture to hope that it does not lack artistic quality."

Tchaikovsky composed his musical tribute to the Russian victory essentially as a

potboiler, aimed at popular success. Without question he achieved his goal. The quotation of familiar tunes (familiar, at any rate, to his Russian audience in the 1880s) guaranteed a patriotic response as it reminded them of the historical events: the hymn "*God Preserve the Tsar*," which opens the piece, the appearance of the "*Marseillaise*," symbolizing the invading French army, the musical battle between the two sides and the gradual overwhelming of the "*Marseillaise*" by the Russian music, and finally the Imperial anthem, reinforced by bells and cannon—all this has made the overture a popular showpiece from its very first performance.

—Steven Ledbetter

Artists

Seiji Ozawa is Music Director of the Boston Symphony Orchestra.

Pianist/conductor/teacher Leon Fleisher is Artistic Director of the Tanglewood Music Center.

A frequent guest conductor with the Boston Symphony Orchestra, Charles Dutoit is Music Director of the Montreal Symphony Orchestra, Music Director of the Orchestre National de France, and Artistic Director of the Philadelphia Orchestra's summer concerts at the Mann Music Center and at the Saratoga Performing Arts Center.

David Hoose, conductor of the Boston University Tanglewood Institute Orchestra, is Music Director of the Cantata Singers and Ensemble, Chairman of the Conducting Department at Boston University, and Music Director-designate of Collage New Music.

Tanglewood Music Center 1991 Fellowship Program

Violins

Brynn Albanese, Palos Verdes, CA
Ruth S. Morse Fellowship

Florence Altenburger, Besançon, France
Philip and Bernice Krupp Fellowship

Zoe Black, North Fitzroy, Australia
City of Melbourne/Henri Leon Wyler Foundation Fellowship

Jennifer Carsillo, Menlo Park, CA
Luke B. Hancock Foundation Fellowship

Judith Chamberland, Quebec, Canada
Donald Bellamy Sinclair Memorial Fellowship

Chung-Mei Chang, São Paulo, Brazil
Boston Symphony Orchestra Fellowship

Robert Chiu, San Marino, CA
Gerald Gelbloom Memorial Fellowship

Ariadne Daskalakis, Boston, MA
Bessie Pappas Fellowship

Lisa Ferguson, New York, NY
Edward S. Brackett, Jr., Fellowship

Takane Funatsu, Chiba, Japan
Boston Symphony Orchestra Fellowship

Sharon Gewirtz, Montreal, Canada
Stanley Chapple Fellowship

Ayano Ito, Tokyo, Japan
Boston Symphony Orchestra Fellowship

Natalie Leggett, Northridge, CA
Bristol-Myers Squibb Foundation Fellowship

Wendy Putnam, Houston, TX
Morris A. Schapiro Fellowship

Aet Ratassepp, Tallinn, Estonia
H. Eugene and Ruth B. Jones Fellowship

Emi Ohi Resnick, New York, NY
William Kroll Memorial Fellowship

Leah Roseman, Ottawa, Canada
Miriam and Sidney Stoneman Fellowship

Sarah Roth, Chelmsford, MA
Theodore Edson Parker Foundation Fellowship

Gabrielle Shek, San Francisco, CA
Northern California Fund Fellowship

Yeh Shen, Shanghai, China
Boston Symphony Orchestra Fellowship

Sangeeta Swamy, Edwardsville, IL
Juliet Esselborn Geier Memorial Fellowship

Josefina Vergara, Viña del Mar, Chile
Omar Del Carlo Tanglewood Fellowship

Jessica Wakefield, Minneapolis, MN
Stokes Fellowship

Hilary Walther, Concord, MA
Harry and Marion Dubbs Fellowship/ Brookline Youth Concerts Awards Committee Fellowship

Kiichi Watanabe, Tokyo, Japan
Boston Symphony Orchestra Fellowship

Rebecca Whitling, Alberta, Canada
Carolyn and George Rouland Fellowship in honor of Eleanor Panasevich

Deborah Widdup, London, England
English-Speaking Union Fellowship

Yu Yuan, Shanghai, China
Starr Foundation Fellowship

Violas

Joan DerHovsepian, Milwaukee, WI
Ben Bowers Fellowship

Steffen Drabek, Detmold, Germany
Mr. and Mrs. David B. Arnold, Jr., Fellowship

Victoria Eanet, Brooklyn, NY
Boston Symphony Orchestra Fellowship

Ralph Farris, Dover, MA
BayBanks Fellowship

Anke Hendrichs, Detmold, Germany
Boston Symphony Orchestra Fellowship

Daniel Panner, Rochester, NY
Darling Family Fellowship

Dov Scheindlin, New York, NY
David R. and Muriel K. Pokross Fellowship

Laura Shuster, Cleveland Heights, OH
James A. Macdonald Foundation Fellowship

Kathleen Sihler, Eugene, OR
Judy Gardiner Fellowship

Jennifer Stahl, Spring Valley, NY
Frederic and Juliette Brandi Fellowship

Piotr Swic, Warsaw, Poland
Herbert and Jeanine Coyne Fellowship

Sarah Wetherbee, Washington, D.C.
Albert L. and Elizabeth P. Nickerson Fellowship

Cellos

Darrett Adkins, Tacoma, WA
Leo L. Beranek Fellowship

Melissa Barnard, Roseville, Australia
Country Curtains Fellowship

Alexander Ezerman, Williston, VT
Bradley Fellowship

Adam Fisher, Tenafly, NJ
Geraldine R. Dodge Foundation Fellowship

Eric Gaenslen, Burlingame, CA
Stephen and Persis Morris Fellowship

Bridget MacRae, Toronto, Canada
Leonard Bernstein Fellowship

Andrea Markosh, Haifa, Israel
Naomi and Philip Kruvant Fellowship
Achim Melzer, Sindelfingen, Germany
Dr. Marshall N. Fulton Memorial Fellowship
Margaret Parkins, Detroit, MI
Charles and Sara Goldberg Charitable Trust Fellowship
Johan Stern, Laxa, Sweden
Mr. and Mrs. Robert E. Remis Fellowship
Felix Wang, Okemos, MI
Boston Symphony Orchestra Fellowship
Sophie Willer, Vancouver, Canada
Mr. and Mrs. Vincent J. Lesunaitis Fellowship

Basses
Josée Deschênes, St. Elisabeth, Canada
Aaron and Abby Schroeder Fellowship
William Everett, North Plainfield, NJ
Koussevitzky Music Foundation Fellowship
Erik Gronfor, Anoka, MN
Dr. John H. Knowles Memorial Fellowship
Jonathan Imsande, Greenville, NC
Mr. and Mrs. William C. Rousseau Fellowship
Jacqueline Pickett, Atlanta, GA
Nat Cole Memorial Fellowship
Tracy Rowell, Webster, TX
Boston Symphony Orchestra Fellowship
Jeffrey Weisner, Los Angeles, CA
Frederick W. Richmond Foundation Fellowship

Flute/Piccolo
Nathalie Lacaille, Montreal, Canada
Lia and William Poorvu Fellowship
Melissa Mielens, Albany, NY
Helene R. and Norman Cahners Fellowship
Makiko Nishio, Saitama, Japan
Boston Symphony Orchestra Fellowship
Christina Smith, Stevens Point, WI
Arthur Fiedler/Leo Wasserman Memorial Fellowship
Lisa Wienhold, Birmingham, AL
Mr. and Mrs. Frank M. Moody Fellowship/ Idah L. Salzman Fellowship

Oboe/English Horn
Marion Arthur, Arlington, VA
Augustus Thorndike Fellowship
Gustav Highstein, New York, NY
Fernand Gillet Memorial Fellowship
Pierre Roy, Evansville, IN
Clowes Fund Fellowship
Jennifer Weeks, Montreal, Canada
Boston Symphony Orchestra Fellowship
Tricia Wlazlo, Osseo, MI
William Randolph Hearst Fellowship

Clarinets
Scott Andrews, Virginia Beach, VA
Red Lion Inn Fellowship
Robert Olivia, Hingham, MA
Wilhelmina Sandwen Fellowship
Orit Orbach, Kiryat-Ono, Israel
Lola and Edwin Jaffe Fellowship
Erika Shrauger, Buffalo, NY
Dr. Boris A. Jackson Memorial Fellowship
Jerome Simas, Carmichael, CA
Tappan Dixey Brooks Fellowship

Bassoon/Contrabassoon
Daniel Burdick, Los Angeles, CA
Robert G. McClellan, Jr. and IBM Matching Grant Fellowship
Kristen Marks, Northfield, MN
William F. and Juliana W. Thompson Fellowship
Daniel Matsukawa, Santa Fe, Argentina
Marion Callanan Memorial Fellowship
Shawn Mouser, Brookline, MA
Rosamond Sturgis Brooks Fellowship
Steve Wangler, New York, NY
Hannah and Raymond Schneider Fellowship

Horns
Beth Beeson, Summerfield, NC
Patricia A. Mertz Fellowship
Elizabeth Cook, Durand, MI
Berkshire Life Insurance Company Fellowship
Suzanne George, Schenectady, NY
Merrill Lynch Fellowship
Kristin Jurkscheit, New York, NY
Charles E. Culpeper Foundation Fellowship
Andrea Menousek, Northampton, MA
Harry Stedman Fellowship
John Rieckhoff, Quincy, IL
Karl Burack Memorial Fellowship

Trumpets

Zhong-Hui Dai, Shen Yang, China
Rita Meyer Fellowship

Brian Neal, Miami, FL
André Côme Memorial Fellowship

Donald Sipe, Milwaukee, WI
Armando A. Ghitalla Fellowship

Herbert Smith, Cincinnati, OH
Wynton Marsalis Fellowship

Matthew Sonneborn, Madison, WI
Caroline Grosvenor Congdon Memorial Fellowship

Tenor Trombones

Darren Acosta, Metairie, LA
C.D. Jackson Fellowship

Jon Etterbeek, Sacramento, CA
Harry and Mildred Remis Fellowship

Mark Hetzler, Saratosa, FL
Jane W. Bancroft Fellowship

Bass Trombone

Randall Hestand, Irving, TX
J.P. and Mary Barger Fellowship

Tuba

David Moen, St. Louis, MO
Robert and Sally King Fellowship

Timpani/Percussion

Scott Jackson, Glendora, CA
Anonymous Fellowship

Brian Jones, Lake Jackson, TX
Boston Symphony Orchestra Fellowship

Ronald Kushmaul, Columbus, OH
William J. Rubush Memorial Fellowship

Brent Kuszyk, Sassamansville, PA
Betty O. and Richard S. Burdick Fellowship

Gregory White, Detroit, MI
Mrs. Harris Fahnestock Fellowship

Peter Wilms, Beek, The Netherlands
Ruth and Alan Sagner Fellowship

Harps

John Carrington, Seattle, WA
Kathleen Hall Banks Fellowship

Susan Robinson, Belmont, MA
John and Susanne Grandin Fellowship

Piano/Keyboard

Eugene Alcalay, Bucharest, Romania
Felicia Montealegre Bernstein Fellowship

Joel Fan, New York, NY
Marie Gillet Fellowship

Francine Kay, Toronto, Canada
Peggy Rockefeller Fellowship

Tomer Lev, Kfar-Sava, Israel
Susan Kaplan/Ami Trauber Fellowship

Marc Ryser, Cambridge, MA
Paul Jacobs Memorial Fellowship

Reiko Uchida, Rolling Hills Estates, CA
Boston Symphony Orchestra Fellowship

Catherine Weill-Laor, Paris, France
R. Amory Thorndike Fellowship

Conductors

Lothar Königs, Aachen, Germany
Seiji Ozawa Fellowship

Alexander Platt, Westport, CT
William and Mary Greve Foundation Fellowship

Mark Stringer, Brooklyn, NY
Leonard Bernstein Fellowship

Composers

Nag Bhushan, Sandur, India
Anonymous Fellowship

John Costa, Taunton, MA
Reader's Digest Fellowship

Alexandra Harwood, London, England
Benjamin Britten Memorial Fellowship

Hi Kyung Kim, Seoul, Korea
Otto Eckstein Family Fellowship

Jan Müller-Wieland, Hamburg, Germany
Leonard Bernstein Fellowship

Jody Rockmaker, Palo Alto, CA
Ina and Haskell Gordon Fellowship

Geoffrey Stanton, Ann Arbor, MI
Koussevitzky Music Foundation Fellowship in memory of Margaret Grant

Chamber Ensemble Residency

Lions Gate Trio

Scott Kluksdahl, New York, NY
Koussevitzky Music Foundation Fellowship in memory of Aaron Copland

Katie Lansdale, Bethesda, MD
Mr. and Mrs. Allen Z. Kluchman Fellowship

Florence Millet, Paris, France
Florence Gould Foundation Fellowship

Westbrook String Quartet

Susan Brenneis, Miami, FL
Dorothy and Montgomery Crane Fellowship

Andrew Bruck, Detroit, MI
Daphne Brooks Prout Fellowship

Cynthia Kempf, Bismarck, ND
Lucy Lowell Fellowship

Chizuko Matsusaka, Boston, MA
Andrall and Joanne Pearson Fellowship

Voice

Jeffrey Adelson, New York, NY
Geraldine R. Dodge Foundation Fellowship

Tom Allen, New York, NY
Mildred A. Leinbach Fellowship

Marianne Bindig, Toronto, Canada
Ina and Eugene Schnell Fellowship

Mary Bozzuti, Boston, MA
Bernice and Lizbeth Krupp Fellowship

Martin Bruns, Arlesheim, Switzerland
Surdna Foundation Fellowship

Richard Clement, Tucker, GA
Francis and Caryn Powers Fellowship

Kenneth Goodson, Boston, MA
Alfred E. Chase Fellowship

Deanna Grayson, Atlanta, GA
Boston Symphony Orchestra Fellowship

Margaret Morrison, Granada Hills, CA
Abby and Joe Nathan Fellowship

Sanghoon Oak, Seoul, Korea
Boston Symphony Orchestra Fellowship

Michele Patzakis, San Marino, CA
Boston Symphony Orchestra Fellowship

Xin Wei Zhang, Jilin, China
Boston Symphony Orchestra Fellowship

Vocal Coaches

Keith Burton, New York, NY
Baldwin Piano and Organ Company Fellowship

Laura Dahl, Boston, MA
Mrs. Peter I.B. Lavan Fellowship

Shiela Kibbe, Boston, MA
Frelinghuysen Foundation Fellowship

Todd Sisley, Scotia, NY
Ann and Gordon Getty Foundation Fellowship

Nathalie Steinberg, Paris, France
Ruth and Jerome Sherman Fellowship

Phyllis Curtin Seminar for Singers

Anne Adams, New York, NY
Stuart Haupt Scholarship

Gayla Bauer, Brookline, MA
Eugene Cook Memorial Scholarship

Karen Carlisle, Felton, CA
William E. Crofut Family Scholarship

Erik Chalfant, Bourbonnais, IL
Boston Showcase Company Scholarship

Christina Clark, Maumee, OH
Claire and Millard Pryor Scholarship

Lisa Graf, Newcastle, ME
Boston Symphony Orchestra Scholarship

Judith Hill, Williamsville, NY
Leah Jansizian Memorial Scholarship

Rebecca Karpoff, Baltimore, MD
Mr. and Mrs. Victor P. Levy Scholarship

Lorraine Langer, Minneapolis, MN
Mary H. Smith Scholarship

Gaye Matravers, Boston, MA
Claudette Sorel/Mu Phi Epsilon Scholarship

Katerina Papadolias, Ottawa, Canada
Boston Symphony Orchestra Scholarship

Sandy Radvanovsky, Laguna Niguel, CA
Palm Springs Scholarship

Maria Riedstra, Elmira, Canada
Boston Symphony Orchestra Scholarship

Frank Strnad, Whittier, CA
Tanglewood Programmers and Ushers Scholarship

Erika Sunnegårdh, New York, NY
Patricia P. Wylde Scholarship

Catherine Watson, San Antonio, TX
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Tanglewood Music Center

The TANGLEWOOD MUSIC CENTER is maintained for advanced study in music and sponsored by the BOSTON SYMPHONY ORCHESTRA.

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, *Music Director*
Kenneth Haas, *Managing Director*
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TANGLEWOOD MUSIC CENTER
Leon Fleisher, *Artistic Director*
Gilbert Kalish, *Chairman of the Faculty, Charles E. Culpeper Foundation Chair*
Richard Ortner, *Administrator*
James E. Whitaker, *Chief Coordinator*
Harry Shapiro, *Orchestra Manager*

Boston University Tanglewood Institute
Young Artists Orchestra

First Violins
Glen Cherry, *Vermillion, SD*
Rachel Noyes, *Portland, ME*
Victoria Ferris, *Salt Lake City, UT*
Lisa Berman, *Edina, MN*
Patrick Kwon, *La Grangeville, NY*
Karl Orvik, *Falmouth, ME*
Oren Tsor, *Tel Aviv, Israel*
Suzanne Walter, *Woodbury, NY*
Melinda Bassett, *Spokane, WA*
Erika Sato, *Portland, OR*
Alison Johnson, *Jersey City, NJ*
Marcelo Cuellar, *Cranston, RI*
Carolyn Balfe, *Sunnyvale, CA*
Duane Padilla, *Glendale, CA*
Sophie Dean, *New Orleans, LA*
Robert Cheng, *Midland, MI*

Second Violins
Nathalie Shim, *Lynnfield, MA*
Clinton Dewing, *Newton, MA*
Douglas Johnson, *Brandon, FL*
Sarah Polisner, *Portland, ME*
Thomas McLean, *Fairbanks, AK*
Rebecca Asmar, *West Simsbury, CT*
Gillian Smith, *Halifax, Nova Scotia*
Nick Wiedman, *Boston, MA*
Hallie Smith, *Memphis, TN*
Michael Senior, *Bucks, England*
Daniel Padilla, *Glendale, CA*
Michelle Kiang, *Bridgewater, NJ*
Victoria Su, *Chesapeake, VA*
Renia Piotrowski, *Manchester, NH*
Rachel Teukolsky, *Ithaca, NY*
Mayumi Repp, *North Haven, CT*

Violas
Leo Suzuki, *Portland, OR*
Kimberly Foster, *Tualatin, OR*
Andrew Kamii, *Tarzana, CA*
Catherine DiRuzza, *Fall River, MA*
Carina Lim, *Exeter, NH*
Brian Oh, *Dix Hills, NY*
Katie Kaltenborn, *Concord, NH*
Asya Ollis, *East Lansing, MI*
Joel Kennedy, *Oregon City, OR*
Elana Oko, *Tamarac, FL*
Emma Lively, *Wilton, ME*

Cellos
Jason Lippmann, *Cincinnati, OH*
I-Bei Lin, *Koohsiung, Taiwan*
Kim Burkland, *Eugene, OR*
Alexander Waterman, *Delmar, NY*
Michael Weisner, *Los Angeles, CA*
Joseph Ngai, *Hong Kong, China*
Nicholas Photinos, *Concord, CA*
Douglas Kelley, *Guilford, CT*
Lia Taddei, *Ridgewood, NJ*
William Skeen, *Miami, FL*
Elise Pittenger, *Baltimore, MD*
Colin Meek, *Halifax, Nova Scotia*
Trevor de Clerq, *Naples, FL*

Basses
Gary Wicks, *Albany, NY*
Erin Bewsher, *Bourne, MA*
Eric Larson, *Westminster, MD*
Donald Howey, *Sudbury, MA*
Hemraj Sodhi, *Hanover, NH*
Bridgette Johnson, *Catkam, NY*

Flutes
Christopher Chaffee, *Honesdale, PA*
Wendy Lin, *Buena Park, CA*
Cathy Lum, *Sunnyvale, CA*
Winslow Taub, *Irvine, CA*

Oboes
David Austin, *Chatham, NJ*
Trudi Goldberg, *Dublin, Ireland*
Amanda Paine, *Belmont, MA*
Eliza Slavet, *Wellesley, MA*

Clarinets
Samuel Caviezel, *Tacoma, WA*
Ben Freimuth, *Upper Marlboro, MD*
Nobuko Igarashi, *Memphis, TN*
Brian Kim, *Livingston, NJ*

Bassoons
Glenn Davis, *Lexington, MA*
Laura Fried, *Kingston, MA*
Larisa Gelman, *Fairport, NY*
Ira Pedlikin, *Lexington, MA*

Horns
Beth Graham, *Ridgewood, NJ*
Jamie Hersch, *Reston, VA*
Stephen Kostyniak, *Burnt Hills, NY*
Talley Léger, *Toronto, Ontario*
Kimberly Penrod, *San Antonio, TX*

Trumpets
Brent Dodson, *Forest Lake, MN*
Jeremy Gardinier, *Tivoli, NY*
Brian Lambert, *Edmond, OK*

Trombones
John Graham, *Tacoma, WA*
Tim Simcoe, *Westboro, MA*
Jarod Vermette, *Wilbraham, MA*

Tuba
Charles Ortega, *McAllen, TX*

Percussion
Brian Bartel, *Windom, MN*
David Kostiner, *Storrs, CT*
Esteban Ramos, *Turrialba, Costa Rica*
Leonard Sakofsky, *Spring Valley, NY*
Matthew Strauss, *Dix Hills, NY*

Stage Crew
Matt Filippi
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Neal Hampton, *Assistant Orchestra Manager/Librarian*

This season marks the 25th anniversary of the Boston University Tanglewood Institute. Since 1966, the Boston University Tanglewood Institute has been a summer program of Boston University and the Tanglewood Music Center. The Institute includes five Young Artists Programs for students aged 15 to 18, (Instrumental, Vocal, Piano, Composition, and Quartet), five Institute Seminars for students aged 15 and older, (Flute, Harp, Clarinet, Empire Brass, and Listening and Analysis), and the Adult Music Seminars. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Institute, please contact our Tanglewood office at (413) 637-1430.

Members of the Boston Symphony Orchestra

First Violins
Tamara Smirnova-Šajfar
Max Hobart
Leo Panasevich
Sheldon Rotenberg
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Joseph McGauley
Jerome Rosen
Valeria Vilker Kuchment

Violas
Burton Fine
Robert Barnes
Michael Zaretsky
Marc Jeanneret

Cellos
Robert Ripley
Luis Leguia
Carol Procter
Jonathan Miller

Basses
Lawrence Wolfe
Bela Wurtzler
John Salkowski
Todd Seeber

Bass Clarinet
Craig Nordstrom

Bassoon
Roland Small

Horn
Daniel Katzen

Trumpet
Charles Schlueter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Percussion
Frank Epstein

Personnel Manager
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A Baldwin pianist for 47 years.
A world treasure for eternity.

Leonard Bernstein
(1918-1990)

Baldwin

Additional Acknowledgments

The TANGLEWOOD MUSIC CENTER acknowledges with gratitude the following gifts to underwrite faculty positions in 1991:

Endowed Gifts

Berkshire Chair—Phyllis Curtin
Dr. and Mrs. Edward L. Bowles Chair—Fenwick Smith, flute
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Charles E. Culpeper Foundation Chair—Gilbert Kalish, Chairman of the Faculty
Renée Longy Chair, a gift of Jane and John Goodwin—Dennis Helmrich, vocal music coach
Marian Douglas Martin Chair, endowed by Marilyn Brachman Hoffman—Peter Serkin, piano
Beatrice Sterling Procter Chair—Louis Krasner, violin
Sana H. Sabbagh and Hasib J. Sabbagh Chair—Gustav Meier, conductor
Surdna Foundation, Inc. Chair—Edwin Barker, double bass

Annual Gifts

Dynatech Chair—Roger Voisin, trumpet, teacher of solfège
Frederick W. Richmond Foundation Chair—Joel Krosnick, cello

The following endowed funds provide extraordinary support for the teaching activities of the TANGLEWOOD MUSIC CENTER:

Honorable and Mrs. John H. Fitzpatrick Fund
Louis Krasner Fund, established by Marilyn Brachman Hoffman
Eleanor Naylor Dana Visiting Artist Fund
Paul Jacobs Memorial Commissioning Fund

The TANGLEWOOD MUSIC CENTER acknowledges with gratitude the generosity of Acoustic Research, which provided loudspeakers for the 1991 season.

The TANGLEWOOD MUSIC CENTER acknowledges with gratitude the generosity of the Bose Corporation, which provided loudspeaker systems for Theatre-Concert Hall performances throughout the 1991 Tanglewood season.

The TANGLEWOOD MUSIC CENTER is grateful to TDK Electronics Corporation for the donation of audio cassettes for use in recording.

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The TANGLEWOOD MUSIC CENTER is also supported in part through a grant from the National Endowment for the Arts.

Cover art by B. Johnson

TENT CLUB
BEER
1991 B. JOHNSON

Tanglewood Music Center

TANGLEWOOD ON PARADE
Wednesday, August 14, 1991

FELLOWSHIP PROGRAM CHAMBER MUSIC

3:15 P.M. Theatre Concert Hall

Prepared by Julius Levine (Stravinsky, Schumann), Gilbert Kalish, Norman Fischer, Louis Krasner, Yehudi Wyner and Bonnie Hampton

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Stravinsky — Histoire du Soldat (The Soldier's Tale)
A moral fable by C.F. Ramus; English adaptation by Judith Cohen

- The Soldier's March
- Music to Scene I
- The Soldier's March
- Music to Scene II
- Music to Scene III
- The Soldier's March
- The Royal March
- The Little Concert
- Three Dances
  - Tango
  - Waltz
  - Ragtime
- The Devil's Dance
- The Little Choral
- The Devil's Song
- Great Choral
- Triumphal March of the Devil

Emi Ohi Resnick, violin
William Everett, bass
Erika Shrauger, clarinet
Daniel Matsukawa, bassoon
Matthew Sonneborn, trumpet
Mark Hetzler, trombone
Scott Jackson, percussion
Martin Bruns, narrator

Brahms — Quintet in F minor for Piano and Strings, Op. 34

- Allegro non troppo
- Andante, un poco adagio
- Scherzo: Allegro
- Finale: Poco sostenuto - Allegro non troppo

Jennifer Carsillo, violin
Robert Chiu, violin
Dov Scheindlin, viola
Melissa Barnard, cello
Joel Fan, piano

Schumann — Quintet in E-flat Major for Piano and Strings, Op. 44
Allegro brillante
In modo d'una Marcia: Un poco largamente
Scherzo: Molto vivace
Allegro ma non troppo

Wendy Putnam, violin — Joan Derhovsepian, viola
Natalie Leggett, violin — Bridget MacRae, cello
Francine Kay, piano

Mendelssohn — Quartet in A minor for Strings, Op. 13
Adagio; Allegro vivace
Adagio non lento
Intermezzo: Allegretto con moto
Presto

Zoe Black, violin — Laura Shuster, viola
Leah Roseman, violin — Sophie Willer, cello

Bartok — Contrasts
Recruiting Dance
Relaxation
Fast Dance

Brynn Albanese, violin — Jerome Simas, clarinet
Marc Ryser, piano

Beethoven — Piano Trio in G Major, Op. 121a (Variations on the song *Ich bin der Schneider Kakadu*)

Yuan Yu, violin — Achim Melzer, cello
Eugene Alcalay, piano

Mendelssohn — Octet in E Major for Strings, Op. 20
Allegro moderato, ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

Gabrielle Shek, violin — Daniel Panner, viola
Takane Funatsu, violin — Laura Shuster, viola
Natalie Leggett, violin — Adam Fisher, cello
Robert Chiu, violin — Felix Wang, cello

Baldwin Piano

Tanglewood Music Center

TANGLEWOOD ON PARADE
Wednesday, August 14, 1991

FELLOWSHIP PROGRAM VOCAL MUSIC
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

4:15 P.M. — Chamber Music Hall

Five Italian songs

La serenata	F. Paolo Tosti
Occhi di fata	Luigi Denza
Vieni	Luigi Denza
Mattinata	Ruggiero Leoncavallo
Core 'ngrato	S. Cardillo

Sanghoon Oak, tenor
Todd Sisley, piano

Five songs — Ernest Chausson

- Sérénade italienne
- Le colibri
- Les papillons
- Nocturne
- La cigale

Deanna Grayson, soprano
Laura Dahl, piano

Six songs — Richard Strauss

- Herr Lenz
- Traum durch die Dämmerung
- All' mein Gedanken
- Glückes genug
- Liebeshymnus
- Ständchen

Tom Allen, tenor
Alan Smith, piano

Four songs — Francis Poulenc

- A sa guitare
- La grenouillière
- Paul et Virginie
- La dame de Monte-Carlo

Margaret Morrison, soprano
Keith Burton, piano

Chansons de don Quichotte — Jacques Ibert

Chansons du départ
Chanson à Dulcinée
Chanson du duc
Chanson de la mort

Jeffrey Adelson, bass-baritone
Nathalie Steinberg, piano

Tres poemas, opus 81 (Bécquer) — Joaquin Turina

Olas gigantes
Tu pupilla es azul
Besa el aura

Michele Patzakis, soprano
Shiela Kibbe, piano

Alan Smith is a member of the TMC Vocal Faculty.

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

The singers in this recital are students in the Master Classes of Phyllis Curtin, Tanglewood Music Center Artist-in-Residence for Vocal Music

Baldwin Piano

Five Italian songs

The serenade

Fly, oh serenade: my beloved is alone and, with the beautifully abandoned head, she is resting between the sheets:
Oh serenade, fly. Oh serenade, fly.
The pure moon shines; the wings spread in silence, and the light ascends behind the brown alcove:
Pure moon shines. Pure moon shines.
Fly, oh serenade. Fly. Ah! La. Ah! La.

Fly, oh serenade: my beloved is alone but, smiling again half sleepily, she is returning between the sheets:
Oh serenade, fly. Oh serenade, fly.
The waves dream on the beach, and the winds in the bushes; and my kisses refuse a home again, my blonde lady.
The waves dream on the beach. The waves dream on the beach.
Fly, oh serenade. Fly. Ah! La. Ah! La.

Occhi di Fata (Fairy eyes)

Oh beautiful eyes of fairy, oh beautiful eyes which are very strange and profound, you have stolen me, the peace of the first youth;
Beautiful blond-haired lady, for my youth which you're given. Would you give me more?
Oh yes! You will give me the fever and ardor of your kisses, you will fall pale between my open arms and on my heart.
The flower will take my youth, the flower will take all my youthful blood.
But give me the love...

Vieni (Come)

From the day that the first shiver of love ran indistinctly through my veins, I think of you, my supreme beauty and I look for you alone, heart of my heart.
You shine to me from the blue sky, you smile to me in rays of the sun, and like the angel in my dreams, you descend to me in a golden violet cloud.
I feel your breath in the flower on the meadow and I see your eyes in the evening stars:
Full of you is creation. Come, come to my soul that cries and whishes.

Mattinata (Morning)

The dawn, dressed in white, has already opened the door to the sun and with rosy fingers caresses the multitudes of flowers!
A mysterious trembling seems to disturb nature all around, yet you will not get up, and in vain I stand here sadly serenading.
Dress yourself too white and open the door to your serenader!
Where you are not, all is dark. Where you are, love is born!

Core 'ngrato (Ungrateful heart)

Catari, Catari, why do you address me only with bitter words?
Why do you speak only to torment me, Catari?
Do not forget that I once gave you my heart,
Catari, don't forget it!
Catari, Catari, why do you pretend?
Don't make me suffer agonies!
You never think of this pain of mine, you never think of it, you don't care!
Ungrateful heart, you took possession of my life and now it's over.
You no longer think of me.

Liebes hymnus (Hymn of love) (Karl Henckell)

Hail to that day you you were born
Hail to the one on which I first saw you
Lost in the gaze of your eyes
I stand, a blessed dreamer.

It seems that the heavens now open to me
That before I only sensed from afar
And I can see a sun
That I only remembered in longing.

How beautiful my portrait in this glance
In this glance, my happiness how great
And urgently I call to fate:
Oh linger, without changing.

Ständchen (Serenade) (A.F. von Schack)

Open up, open up - but quietly my child
So that no one is awoken from slumber.
The brook hardly ripples; in the wind there scarcely flutters
A leaf on the bushes and hedges.
So quietly, my sweet, so that nothing stirs,
Just quietly lay your hand on the door knob.

With steps as light as the steps of elves,
As they skip over the flowers,
Fly quietly into the moonlit night
And slip out to me in the garden.
Around us the blossoms slumber by the rippling brook
And exhale fragrance in their sleep; only love is awake.

Sit down,
Beneath the lime trees
The nightingale overhead
Shall dream of our kisses.
And the rose, upon awakening in the morning,
Shall glow with the rapture of the night.

Four songs, by Francis Poulenc

A sa guitare (Ronsard)

My guitar, I sing to you,
through whom alone I deceive.
I deceive, I break off, I enchant
the loves that I receive.

At the sound of your harmony
I refresh my ardour,
the infinite flame of my ardour.
born of a beautiful sorrow.

La Grenouillère (Apollinaire)

By the shore of the isle one sees
the empty boats that bump against
each other
and now
neither on Sunday nor on weekdays
neither the painters nor Maupassant

set out
with bare arms in their boats with
their women friends full-bosomed
and sweetly silly as cabbage
little boats you make me very sad
by the shore of the isle.

Paul et Virginie (Radiguet)

Heavens! The colonies
Nest robber
A bird without wings
Is that what Paul is without her?
Where is Virginia?
She rejuvenates.

Heaven of the colonies
Paul and Virginia
For him and for her
Is to stay under the same parasol
Heavens! The colonies.

La Dame de Monte-Carlo (Cocteau)

When we are dead between dead people,
That we drag towards live people,
when everything throws you out and a gust of wind closes the door -
Not to be young and loved anymore behind a closed door -
The only thing left to do is to throw yourself in the water or to buy a revolver.
Yes sirs, this is what is left for the coward and the bastard.
But if the fright of the gesture sticks to you like a bell,
If you are afraid to open your veins,
You can always risk your luck on a trip to Monte Carlo.
Monte Carlo. I finished my day,
I want to sleep at the bottom of the Mediterranean Sea.

After having sold your soul and pawned your jewels that will never be reclaimed, the roulette is a beautiful toy.
It's pretty to say "I'm playing."
That puts fire in your cheeks and it lights your eye.

Under the pretty veils of bereavement we carry the pretty name of widow.
A title that gives one pride!
And crazy, and ready, and all new we take our cards in the casino.
See my feathers and my veils,
Contemplate the path of the star that leads me to Monte Carlo.
Chance is a woman. She is jealous of solemn widowhood.
Without doubt she thought I was the spouse of a veritable colonel.
I gained. I gained on the twelve,
and then my clothes' seams come undone, and the fur loses its hair.

In a beautiful repetition "I want,"
As soon as the luck hates you,
As soon as your heart is nervous, you cannot make any more gestures,
To be able to push a penny on the table without the luck that it leaves you.
To change the numbers and the cards at the tables of Monte Carlo.

The hoodlums, the buzzards, the pests, they threw me out...out...
And they have accused me of being dirty, of bringing bad luck to their rooms,
to their dirty rooms of stucco.

Me, who once had the knack of catching the eye of the prince,
Of the princess, of the Duke of Westminster,
Of the Duke, in fact.

This must stop, that they all scream at me, your job! Your job...
My credit. I am denied at the green tables.
It is good business in Monte Carlo.

And now I speak to you,
I wouldn't confess the thousands I have lost in Monte Carle.
Monte Carle or Monto Carlo.

I am a shadow of myself, of the overseer, of the systems
And the croupier on the left that taps you on the fingers
When you swipe a bet.
And the hotel where you owe
And always the same camisole that anguish soaks with sweat.
Le them run. Step, however stupid.
This night I'll drop my head into the sea of Monte Carlo.

Chansons du Don Quichotte, by Jacques Ibert (For Feodor Chaliapine)

Song of departure

This new castle
This new edifice
All enriched with marble and porphyry
Love has built this castle in his empire
where all the sky has placed his artifice.
It is a rampart,
A fortress against vice
Where the virtuous mistress retires,
the eye looks upon her
and the spirit admires her
Forcing hearts to give her service.
This is a castle made in such a way
that no one can approach its door
if he has not delivered his race from great kings
victorious, valiant and amorous.
No cavalier however adventurous
is able to enter this place.

Song to Dulcinée

Ah,
A day seems like a year
If I do not see my Dulcinée.
But, love has painted his face,
At last, to sweeten my anguish.
In the fountain and the cloud,
In every dawn and every flower.
Ah,
A day seems like a year
If I do not see my Dulcinée
Always near and always far,
Stars of my long paths,
The wind carries its breath to me
When it passes the jasmine,
Ah,
A day seems like year
If I do not see my Dulcinée.

Song of the Duke

I want to sing here of my lady of my dreams
who raises me above this century of slush.
Her heart of diamonds is virgin to lies
the rose obscures itself
looking at her cheek.
For her I have attempted high adventures
My arm has delivered the princess in bondage,
I have conquered the enchantress,
confessed the perjurers
and tamed the universe
to pay her homage.
Lady for whom I go alone above this earth
who would not be a prisoner of false appearances
I defend against all reckless cavaliers.
Your light is unparalleled
and your excellence.

Song of death

Do not weep Sancho
Do not weep my good one
Your master is not dead
He is not far from you
He lives on a happy isle where all is pure
and without lies
on this finally found isle
where you came one day
on this desired isle.
Oh my friend Sancho
The books are all burned
and are a pile of ashes.
If all the books have killed me
it is enough that I live for one
Phantom in life
Real in death
Such is the strange fate
of poor Don Quichotte
Ah!

Tres Poemas, by Joaquín Turina

Olas Gigantes

You giant waves that break roaring
on the deserted and remote beaches,
enveloped between the sheets of foam.
Take me with you!

Gusts of the hurricane that seize
you
from the high forest, the withered
leaves
slithering in the blind whirlwind.
Take me with you!

Tempest clouds that the lightning breaks
with your borders outlined by fire,
sweep me away between the dark fog.
Take me with you!

Take me, for pity, where the vertigo
with reason seizes my memory.
For pity! For pity! I'm afraid to
remain
alone with my sorrow.

Tu pupila es azul

Your eyes are blue. And when you
laugh,
then soft clarity I remember
the tremulous brilliance of
tomorrow
that reflects in the sea.

Your eyes are blue and when you cry
the transparent tears in them (meaning the eyes)
represent to me drops of dew
over a violet.

Your eyes are blue and in their depths
like a point of light radiates an idea,
appears to me in the evening sky
a lost star! Ah!

Besa el aura

The breeze that plays tenderly kisses the heavy waves that playfully ripple;
the sun kisses the cloud in the West
and the purple and gold shade it. Ah...

The flame slides around the burning trunk
to kiss another flame sliding itself
and after the willow inclining under its own weight,
to the river that turns to kiss it. Ah!

Tanglewood Music Center

TANGLEWOOD ON PARADE
Wednesday, August 14, 1991

FELLOWSHIP PROGRAM WIND MUSIC

6:00 P.M. Main House Porch

Donald MacCourt, conductor

Mozart — Excerpts from *The Magic Flute*
Arranged for Wind Octet by Joseph Heidenreich (1792)

Overture
Ich solte fort!
Der Vogelfänger bin ich ja
Hm! hm! hm!
Du feines Täubchen nur herein
Bei Männern, welche Liebe fühlen
Dies Bildnis ist bezaubernd schön
Zum Ziele führt dich diese Bahn
Wie stark ist nicht dein Zauberton

-pause-

Das klinget so herrlich
Wenn Tugend und Gerichtigkeit
O Isis und Osiris
Wie? Wie? Wie?
Alles fühlt der Liebe Freuden
Seid uns zum zweiten Mal willkommen
Soll ich dich Teurer nicht mehr sehn?
Ein Mädchen oder Weibchen wünscht Papageno sich!
Papageno! Bist du mir nun ganz gegeben?

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

PHYLLIS CURTIN SEMINAR
Seventh Recital
Friday, August 16, 1991 at 11:30 A.M.
Chamber Music Hall

Sechs Lieder, op. 13 — Clara Schumann
- Ich stand in dunklen Träumen
- Sie liebten sich beide
- Liebeszauber
- Der Mond kommt still gegangen
- Ich hab' in deinem Auge
- Die stille Lotosblume

Erika Sunnegardh, soprano
Nathalie Steinberg, piano

Cinco canciones negras — Xavier Montsalvatge
- Cuba dentro de un piano
- Punto de habanera
- Chévere
- Cancion de cuna para dormir a un negrito
- Canto negro

Gaye Matravers, mezzo soprano
Shiela Kibbe, piano

Five songs from the Liederkreis, op. 30 (Eichendorff) — Robert Schumann
- In der Fremde
- Die Stille
- Schöne Fremde
- Auf einer Burg
- In der Fremde

Anne Marie Wright, soprano
Keith Burton, piano

Tre canzoni trecentesche — Alfredo Casella
- Giovane bella, luce del mio core
- Fuor de la bella gaiba
- Amante sono, vaghiccia, di voi

Judith Hill, soprano
Todd Sigley, piano

Five songs — Franz Schubert
- Fischerweise
- Du liebst mich nicht
- An Silvia
- Meeres Stille
- Der Schiffer

Erik Chalfant, baritone
Nathalie Steinberg, piano

BALDWIN PIANO

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Serge Koussevitzky
Opening Exercises, 1941

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Clara Schumann - Sechs Lieder, Opus 13

Ich stand in dunklen Träumen (Heine)

Ich stand in dunklen Träumen
und starrte ihr Bildnis an,
und das geliebte Antlitz
heimlich zu leben begann.

Um ihre lippen zog sich
ein Lächeln wunderbar,
und wie von Wehmutstränen
erglänzte ihr Augenpaar.

Auch meine Tränen flossen
mir von den Wangen herab,
und ach, ich kann's nicht glauben
dass ich dich verloren hab!

I stood in dark dreams
and looked at her picture,
and the beloved face
secretively began to live.

Over her lips passed
a wonderful smile,
and as from tears of sadness
shone her eyes.

Also my tears flow
down from the cheeks to me,
oh, I cannot believe it,
that I have lost you!

Sie liebten sich beide (Heine)

Sie liebten sich beide, doch keiner
wollt' es dem andern gestehn
Sie sahen sich an so feindlich,
und wollten vor Liebe vergehn.

Sie trennten sich endlich
und sah'n sich nur noch
zuweilen im Traum.
Sie waren längst gestorben
und wussten es selber kaum.

They loved eachother,
but neither would admit it.
They looked at eachother with
animosity,
and wanted to pine away from love

They separated finally
and saw eachother only
once in awhile in a dream.
They had long since died
and knew it hardly themselves.

Liebeszauber (Geibel)

Die Liebe sass als Nachtigall
im Rosenbusch und sang;
es flog der wundersusse Schall
den grunen Wald entlang.

Und wie er klang, da stieg
im Kreis aus tausend Kelchen Duft,
und alle Wipfeln rauschten leis',
und leiser ging die Luft;

die Bäche schwiegen, die noch kaum
geplätchert von den Höh'n,
die Rehlein standen wie im Traum
und lauschten dem Getön.

Und hell und immer heller floss
der Sonne Glanz herein,
um Blumen, Wald und Schlucht
ergoss sich goldig roter Schein.

Ich aber zog den Weg entlang
und hörte auch den Schall.
Ach, was seit jener Stund' ich sang,
war nur sein Widerhall.

Love sat like a nightingale
in the rosebush and sang;
the wonderfully sweet sound
flew through the green woods.

And as it sounded, all around
there arose scents from
thousands of blossoms,
and all treetops rustled soft
and softly moved the air;

the streams were silent, they
still barely splashed from
the hights,
the little does stood as in a
dream and hearkened the sound.

And bright and ever brighter
flowd the sunshine in,
around flowers, woods and ravines
it poured its' golden red shine.

I but drew along the road
and also heard the sound.
Oh, what I've sung since
that moment, is only its' echo.

Der Mond kommt still gegangen (Geibel)

Der Mond kommt still gegangen
mit seinem gold'nen Schein,
da schläft in holdem Prangen
die müde Erde ein.

Und auf den Lüften schwanken
aus manchem treuen Sinn
viel tausend Liebesgedanken
uber die Schläfer hin.

Und drunten im Tale,
da funkeln die Fenster
von Liebchens Haus;
ich aber blicke im Dunkeln still
in die Welt hinaus.

The moon came quietly
with its' golden shine,
there, in pure splendor,
the tired earth fell asleep.

And from the air soared
from many true minds
many thousand thoughts of love
upon the sleeper there.

And down there in the valley,
there sparkles the windows of
the little loved one's house;
I but look in the dark, quietly
into the world.

Ich hab in deinem Auge (Ruckert)

Ich hab in deinem Auge
den Strahl der ewigen Liebe gesehen,
ich sah' auf deinen Wangen
einmal die Rosen des Himmels stehn.

Und wie der Strahl im Aug' erlischt
und wie die Rosen zerstieben,
ihr Abglanz ewig neu erfrischt,
ist mir im Herzen geblieben,

und niemals werd' ich
die Wangen seh'n
und nie in's Auge dir blicken,
so werden sie mir in Rosen steh'n
und es den Strahl mir schicken.

I have seen in your eyes
the ray of eternal love,
I saw upon your cheeks once
the roses of heaven appear.

And as the ray in the eyes
is extinguished
and as the roses turn to dust
their reflection eternally new
refreshed,
is for me in the heart remaining,

and if I never again see the cheeks
and never look into your eyes,
then they will appear to me
in roses,
and send me the ray.

Die stille Lotosblume (Geibel)

Die stille Lotosblume steigt aus
dem blauen See,
die Blätter flimmern und blitzen,
der Kelch ist weiss wie Schnee.

Da giesst der Mond vom Himmel
all seinen gold'nen Schein,
giesst alle seinen Strahlen
in ihren Schoss hinein.

Im Wasser um die Blume
kreiset ein weisser Schwan,
er singt so süss, so leise
und schaut die Blume an.

Er singt so süss, so leise
und will im singen vergehn.
O Blume, weisse Blume,
kannst du das Lied verstehn?

The quiet Lotusflower rises
out of the blue lake,
the leaves glimmer and light up
the heart is white as snow.

Then pours the moon from the sky
all its' golden shine,
pours all its' rays into
their bosom.

In the water around the flower
circles a white swan,
he sings so sweetly, so softly
and looks at the flower.

He sings so sweetly, so softly
and wishes to perish in the song
Oh flower, white flower,
can you understand the song?

LIEDERKREIS OPUS 39

Music: Robert Schumann
Poetry: Joseph v. Eichendorff

1. In der Fremde

Aus der Heimat hinter den
Blitzen rot
Da kommen die Wolken her,
Aber Vater und Mutter sind lange tot,

Es kennt mich dort keiner mehr,

Wie bald, ach wie bald kommt die
stille Zeit,
Da ruhe ich auch, da ruhe ich auch,

Und uber mir rauscht die schöne
Waldeinsamkeit,
Und keiner kennt mich mehr hier....

In a Foreign Land

From my homeland behind the
red lightning
the clouds come here,
but father and mother have
been long dead,
and no one knows me there
anymore,
How soon, oh how soon will
the stillness come,
When I too will rest,
when I too will rest,
And above me rustles the
lovely solitude of the woods,
And no one knows me here
anymore...

2. Die Stille

Es weiss und rät es doch keiner,
Wie mir so wohl ist, so wohl!
Ach wüsst' es nur Einer, nur Einer,
Kein Mensch es sonst wissen soll!
So still ist's nicht draussen im Schnee,
So stumm und verschwiegen
Sind die Sterne nicht in der Höh',
Als meine Gendanken sind.
Ich wünscht', ich war' ein Vöglein
Und zöge über das Meer,
Wohl über das Meer und weiter,
Bis dass ich im Himmel wär'!

The Silence

No one knows and guesses
how happy, happy I am!
Oh if only one were to know
it then no other should.
The snow outside is not so
silent nor so mute and
silent are the stars on high,
as are my thoughts.
I wish I were a little bird
and flying over the sea,
Over the sea and further on,
Until in Heaven I would be!

3. Schone Fremde

Es rauschen die Wipfel und schauern,
Als machten zu dieser Stund'
Um die halb versunkenen Mauern
die alten Götter die Rund'.
Hier hinter den Myrtenbäumen
Im heimlich dämmernder Pracht,
Was sprichst du wirr, wie in Träumen,
Zu mir, phantastische Nacht?
Es funkeln auf mich alle Sterne
Mit glühendem Liebesblick,
Es redet trunken die Ferne
Wie von künftigem grossen Glück!

Beautiful Foreign Land

The treetops murmer and shiver
As though at this hour
the half sunken walls were
paced by the old Gods.
Here under the myrtle trees
in secret darkening splendour
what do you speak, as if in a
dream, to me phantastic night?
The stars all sparkle on me
with glowing and loving looks,
Rapturous the distance speaks
as if of great happiness to
come!

4. Auf Einer Burg

Eingeschlafen auf der Lauer
Oben ist der alte Ritter;

Drüben gehen Regenschauer,
Und der Wald rauscht durch das Gitter.

Eingewachsen Bart und Haare,
Und versteinert Brust und Krause,

Sitzt er viele hundert Jahre
Oben in der stillen Klause.
Draussen ist es still und friedlich,

Alle sind ins Tal gezogen,

Waldesvögel einsam singen
In den leeren Fensterbogen,
Eine Hochzeit fährt da unten
Auf dem Rhein im Sonnenscheine,
Musikanten spielen munter,
Und die schöne Braut, die weinet.

In a Stronghold

Gone to sleep while keeping
watch sits up there the old
Knight;
Overhead is a rain shower,
and the wood rustles through
the trellis.
Grown are his beard and hair,
turned to stone his breast
and ruffle,
He sits here many hundred yea
Aloft in his silent cell.
Outside all is still and
peaceful,
Everyone has moved to the
valley,
Little birds alone sing
in the empty window arches.
A wedding party passes below
on the Rhine in the sunshine,
The musicians play gaily,
and the beautiful bride,
is weeping.

5. In der Fremde

Ich hör' die Bachlein rauschen
Im Walde her und hin,
Im Walde, in dem Rauschen
Ich weiss nicht, wo ich bin,
Die Nachtigallen schlagen
Hier in der Einsamkeit,
Als wollten sie was sagen
Von der alten schönen Zeit.
Die Mondesschimmer fliegen,
Als säh ich unter mir
Das Schloss im Tale liegen,
Und ist doch so weit von hier!
Als müsste in dem Garten
Voll Rosen weiss und rot,
Meine Liebste auf mich warten,
Und ist doch so lange tot....

In a Foreign Land

I hear the brooklets rushing
in the forest here and there,
in the forest, in the rushing
I know not, where I am,
the nightingales are singing
here in the solitude,
As if they wanted to tell
Of the beautiful old days.
The moon's light is moving,
as if I could see below me
the castle in the valley,
Yet it is so far away!
It is as if in the garden
full of roses white and red,
my love were waiting for me,
who is so long dead....

TRES CANZONI TRECENTESCHE/THREE SONGS OF THE 14th CENTURY Alfredo Casella

I.
Giovane bella, luce del mio core/Beautiful young lady, light of my heart (Cino da Pistoia)

Beautiful young lady, light of my heart,
Why do you hide from me your loving face?
You know that your sweet smile
And your eyes make me feel love.
I feel in my heart so much sweetness
When I am before you,
That I see what Love reasons of you.
But, when I am deprived of your beauty,
And of your beautiful semblance,
I feel sorrow that never abandons me.
However, I go calling for your being,
Desirous of that bright light
That always leads me,
Faithful subject of your splendor.

II.
Fuor de la bella gaiba/Out from the beautiful cage (unknown)

Out from the beautiful cage
Flees the nightingale.

The little boy cries when he does not find
his little bird in the new cage;
And he says with grief:
        Who will get him (me) the bird?

In a little wood he began to go;
He heard the little bird singing so sweetly.
        O beautiful nightingale, return to my garden.

III.
Amante sono, vaghiccia, di voi/I am in love, desired one, with you (unknown)

I am in love, desired one, with you;
Whenever I see you I am completely devoured.
I go out of the field, where I work,
And like a madman I go crying oi . . . oi . . .
Then I run and I run and I've starved the cattle
Because I go on thinking about you instead of working.
You are more lustrous than gold,
And you are more beautiful than the broom flower,
And you are sweeter than watercress.
Pray, place yourself for a moment at the window;
Because I promise you that to your young pig
I will give a full basket of corn,
And also I tell you that to your calf,
I will give a full basket of straw.
And to you my lady of such sweetness,
I will give you . . . I will give you . . .
    a basket of salad!

Five Songs, by Franz Schubert

"Fischerweise" (Baron Schlechta)

The fisherman no sorrow, no pain, no grief assails;
at break of day he casts off his boat with easy mind.
Peace still lies all around in wood and field and stream,
but he, with his singing, awakes the golden sun.

He sings, while he is working, from full and lively breast,
his labor gives him vigor, his vigor--zest for life.
And soon in motley fashion the depths will teem and sound,
and, splashing, break through the heavens that on the waters rest.

But whoever wants to set nets needs eyes both clear and good,
must be cheerful as the waves and free as the tide.
There on the bridge is fishing the shepherdess--sly thing,
give up your trickery, this fish you'll not take in.

"Du liebst mich nicht" (Platen)

My heart is broken, you love me not! You leave it to me to know, you love me not!
How surely I implored to you and beseechingly appeared, and overflowed with love--
you love me not!
You have said it, put it into words, words all too clear--you love me not!
So the stars, so the moon, so the sun I shall miss--you love me not!
What is to me the blooming of the rose, the jasmine, the narcissus--you love me not!

"An Silvia" (Shakespeare)

What is Silvia, tell me, that the wide meadow extols her?
Fair and dainty I see her coming, a sign of heaven's favor is
that all are subject to her.

Is she fair and kind as well? Refreshing her gentle child-like charm.
Cupid hastens to her eyes, there cures his blindness and tarries in sweet peace.

Therefore to Silvia, sound, O song, to sweet Silvia's fame;
Long has she won every grace that earth can grant:
Garlands bring to her and sound of strings!

"Meeres Stille" (Goethe)

Deep calm reigns on the water, motionless, the sea rests,
and troubled, the sailor sees smooth expanse all around.
No breeze from any side! Dread, deadly calm!
In the vast expanse no wave stirs.

"Der Schiffer" (Mayrhofer)

In wind, in storm I ride the river; the rain soaks my clothes in its downpour.
I whip the waves with a powerful blow, hoping for a clearer day.

The waves chase the creeking ship which threatens the whirlpool and the reef.
Rocks dot the cliff's heights and trees sigh like ghostly groans.

But so must it come--I have wanted it. I hate a life of comfort.
While the waves twist the creeking ship I praise always following my own path.

Thus rage the waters in a powerless anger as my heart is flooded with a blessed spring.
It refreshes the nerves: O heavenly delight! To defy the storm with manly breast!

Tanglewood Music Center

P R O G R A M

NINTH CHAMBER MUSIC CONCERT

Saturday, August 17, 1991 at 4:00 P.M.
Theatre Concert Hall

Prepared by Bradley Lubman, Andrew Jennings, Louis Krasner and Bonnie Hampton

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Jody Rockmaker — Quarter for Twelve

I. Agitato
II. Lento misterioso
III. Giocoso

Jessica Wakefield, violin
Takane Funatsu, violin
Anke Hendrichs, viola
Felix Wang, cello
Josee Deschenes, bass
Brent Kuszyk, percussion
Melissa Mielens, flute
Marion Arthur, oboe
Jerome Simas, clarinet
Robert Olivia, bass clarinet
Kristen Marks, bassoon
John Rieckhoff, horn

Bradley Lubman, conductor

"Quarter for Twelve" was completed on July 16, 1991 (the third movement entirely while at Tanglewood!) I was so thrilled about completing the piece that I promptly went out and broke my collar bone. The title refers to the principal elements heard throughout the work: the harmonies and melodies are built on fourths; the incessant triplet rhythms constantly give way to duple quarter-note figures; and there is often a three-layer texture (a quarter of the group). The motivic and harmonic material established at the beginning of the work is constantly recycled and transformed: in the second movement, the harmonic and rhythmic schemes found in the first are turned upside down and inside out. The third movement resolves all these conflicts.

No stranger to this planet, Jody Rockmaker has enjoyed a full and exciting musical life. Born in New York City, he began his musical studies at the age of nine on violin and viola. At the desperate urging of his teacher Mr. Rockmaker gave up his instrumental studies in favor of composition. He received his Bachelor of Music degree (with honors and distinction) from New England Conservatory, and a M.F.A. and Ph.D. from Princeton University. He has also studied at the Vienna Academy of Music and the Manhattan School of Music. His principal teachers (no matter how much they may deny it) are Erich Urbanner, Edward T. Cone, Milton Babbitt, Claudio Spies, Malcolm Peyton and Miriam Gideon. Dr. Rockmaker lists among his honors and achievements a Fulbright grant to Vienna; a National Orchestral Association Reading Fellowship; two BMI awards; an ASCAP grant; and the George Whitefield Chadwick Medal from the New England Conservatory. He is currently an Assistant Professor of Music at Stanford University. He is also interested in the music of Alban Berg and claims to know more about the composer's String Quartet, Op. 3 than anyone in the world would want to know. Dr. Rockmaker's dissertation on the Quartet has been critically received, especially by the Center for Sleeping Disorders, and has been prescribed as a cure for insomnia. For the most part, his mother is very proud of him.

Jody Rockmaker is a Fellow in Composition at the 1991 Tanglewood Music Center. The Tanglewood Music Center Composition Program is being funded in part by a grant from The Pew Charitable Trusts.

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Beethoven — Quartet in F minor for Strings, Op. 95

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace, ma serioso
Larghetto espressivo; Allegretto agitato; Allegro

Sarah Roth, violin — Victoria Eanet, viola
Rebecca Whitling, violin — Achim Melzer, cello Brahms

Bartok — Quartet No. 1, Op. 7

Lento
Allegretto
Allegro vivace

Ariadne Daskalakis, violin — Jennifer Stahl, viola
Hilary Walther, violin — Margaret Parkins, cello

Brahms — String Sextet No. 1 in B-flat Major, Op. 18

Allegro, ma non troppo
Thema con Variazioni: Andante, ma moderato
Scherzo: Allegro molto
Rondo: Poco Allegretto e grazioso

Kiichi Watanabe, Jessica Wakefield, violins Anke Hendrichs, Steffen Drabek, violas
Alexander Ezerman, Bridget MacRae, cellos

Tanglewood Music Center

P R O G R A M

TENTH CHAMBER MUSIC CONCERT

Sunday, August 18, 1991 at 10:00 A.M.
Theatre Concert Hall

Prepared by Bonnie Hampton, Norman Fischer,
Gilbert Kalish, Fenwick Smith, and Yo-Yo Ma

Jan Muller-Wieland Ecstatic and Instinctive (1989)
for two pianos and two percussionists

Joel Fan, Marc Ryser, pianists
Ronald Kushmaul, Gregory White, percussionists

World premiere

Jan Muller-Wieland was born in 1966 in Hamburg and studied in Lubeck with Friedhelm Dohl at the Musikhochschule, also serving as a conducting assistant. He also studied in Cologne with Hans Werner Henze. Past performances include the Hamburg Youth Orchestra, Radio-Bremen, Norddeutscher-Rundfunk, the Holland Festival and the Cantiere Internazionale d'Arte du Montepulciano (Italy). Mr. Muller-Wieland conducted his second symphony for the "Rostrum of Composers" of UNESCO in Paris; the second movement of his first symphony was awarded a prize from the Sudwestfalische-Philharmonie. He is presently writing an orchestral work for the Hamburg Philharmonic Orchestra and in May 1992 will conduct the premiere of his chamber opera "Das Gastspiel" (based on a drama by Wedekind) in Munich. Jan Muller-Wieland is a Fellow in Composition at the 1991 Tanglewood Music Center. The Tanglewood Music Center Composition Program is being funded in part by a grant from The Pew Charitable Trusts.

Prokofiev Quintet for Winds and Strings, Op. 39
Tema: Moderato
Andante energico
Allegro sostenuto ma con brio
Adagio pesante
Allegro precipitato, ma non troppo presto
Andantino

Aet Ratassepp, violin Jennifer Weeks, oboe
Daniel Panner, viola Orit Orbach, clarinet
Jeffrey Weisner, bass

Carter String Quartet No. 1 (1951)
Fantasia: Maestoso - Allegro scorrevole
Allegro scorrevole - Adagio
Variations

Deborah Widdup, violin Jennifer Stahl, viola
Jennifer Carsillo, violin Margaret Parkins, cello

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Serge Koussevitzky
Opening Exercises, 1941

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Schubert — Piano Trio (Notturno) in E-flat Major, D. 897
(Op. posth. 148)
Adagio

Lisa K. Ferguson, violin — Andrea Markosh, cello
Tomer Lev, piano

Stravinsky — Octet for Wind Instruments
Sinfonia: Lento - Allegro moderato
Tema con variazione
Finale: Tempo giusto

Christina Smith, flute — Donald Sipe, trumpet
Orit Orbach, clarinet — Brian Neal, trumpet
Shawn Mouser, bassoon — Darren Acosta, trombone
Steve Wangler, bassoon — Randall Hestand, trombone

Schoenberg — Verklarte Nacht, Op. 4 (Transfigured Night)
after a poem by Richard Dehmel

Deborah Widdup, Josefina Vergara, violins
Ralph Farris, Piotr Swic, violas
Darrett Adkins, Andrea Markosh, cellos

Transfigured Night, by Arnold Schoenberg, poem by Richard Dehmel

Two people walk through the bare cold woods;
the moon runs along, they gaze at it.
The moon runs over tall oaks,
no cloudlet dulls the heavenly light
into which the black peaks reach.
A woman's voice speaks:

I bear a child, and not from you,
I walk in sin alongside you.
I sinned against myself mightily
I believed no longer in good fortune
and still had mighty longing
for a full life, mother's joy
and duty; then I grew shameless
then horror-stricken I let my sex
be taken by a stranger
and even blessed myself for it.
Now life has taken its revenge:
Now I met you, you.

She walks with clumsy gait.
She gazes upward; the moon runs along.
Her somber glance drowns in the light.
A man's voice speaks:

A child that you conceived
be to your soul no burden,
oh look, how clear the universe glitters!
There is a glory around all,
you drift with me on a cold sea,
but a peculiar warmth sparkles
from you in me, from me in you.
It will transfigure the strange child
you will bear it me, from me;
you brought the glory into me,
you made my self into a child.

He holds her around her strong hips.
Their breath kisses in the air,
Two people walk through high, light night.

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

FIFTH RECITAL
Sunday, August 18, 1991 at 8:30 P.M.
Theatre Concert Hall

Arianna a Naxos — *Franz Joseph Haydn

Xin Wei Zhang, mezzo soprano
Andrew Willis, fortepiano

Seven songs, Op. 127 (Alexander Blok) — Dmitri Shostakovich
- Song of Ophelia
- Gamayun, bird of prophecy
- We were together
- The city sleeps
- The storm
- Secret signs
- Music

Mary Ann Bozzuti, soprano
Aet Ratassepp, violin — Melissa Barnard, cello
Catherin Weill-Laor, piano

from "A Musical Offering" (Donald Richie) — Joseph Fennimore
- Presto ppp
- Reverse virelai for Gabriel Fauré
- Pantoum for Maurice Ravel
- Sequidilla for Falla
- The Italian Serenade
- Style galant
- The Musical Offering

Kenneth Goodson, baritone
Dennis Helmrich, piano

La mort de Socrate — Erik Satie

Richard Clement, tenor
Dennis Helmrich, piano

Intermission

*The audience is invited to sit close to the stage for works involving the fortepiano, because of the intimate character of this instrument.

An die ferne Geliebte (A. Jeitteles) — Ludwig van Beethoven

Tom Allen, tenor
Andrew Willis, fortepiano

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Arianna a Naxos (Ariadne on Naxos), by Josef Haydn

Theseus my love, where are you?
I thought that you were near,
but a false, alluring dream tricked me.
Already pink Aurora springs forth skywards, and plants and flowers are colored by Phoebus
emerging from the sea with golden hair.
Adored husband, where do your steps take you?
Perhaps to hunt wild beasts your noble ardour calls you!
Ah! come! ah! come my dearest and I shall offer
myself, a more welcome prey to your nets.
The heart of Ariadne who loves you, who, constant,
adores you, bind with a more tenacious knot
and let the torch of our love shine more brightly.
I cannot bear to be separated from you a single moment.
Ah! the desires to see you, my love, already take
hold of my heart. My heart sighs for you.
Come, come, my idol.

Aria:
Where are you, my beautiful treasure?
Who steals you from this heart of mine?
If you do not come back, I am already dying,
nor shall I be able to endure my grief.
If you have pity, oh Gods, favour my prayers,
let my dear one return to me.
Where are you, Theseus, where are you?

Recitative:
But to whom am I speaking? Only Echo repeats my cries.
Theseus does not hear me, Theseus does not reply,
and the winds and the waves bear away my words.
He cannot be far away from me.
Let me climb the steepest and highest cliff,
there I will sight him.
What do I see? Oh heavens! Unhappy me!
That is the Argive ship! Those are Greeks!
And Theseus! In the prow of the ship!
Ah! if only I were mistaken...
no, no I am not wrong.
He is escaping and leaving me here, abandoned.
I have no hope left, I am betrayed.
Theseus! Theseus! Hear me! Theseus!
But alas, I am talking wildly. The wind
and the waves are stealing him forever from my sight.
Ah! you are unjust, Gods, if you do not punish
this wicked man. Ungrateful wretch! Why did I save you
from death? Therefore you had to be betray me?
What of your promises? The vows you swore to me?
Perjurer! Unfaithful man! Have you the heart to leave me?
To whom can I turn?
From whom can I hope for pity?
I can no longer stand, my foot gives way,
and in such a bitter moment
I feel my breast is abandoned
by my trembling soul.

Aria:
Ah! how I long to die
at such a fateful moment,
but for my cruel torment, the
unjust heavens preserve me

Unhappy and abandoned,
I have no one to console me,
the man I loved so much flees from me,
cruel and faithless.

Seven Romances on words of Aleksander Blok, by Dmitri Shostakovich

Song of Ophelia

kWhen you left me,
my dear friend, you promised to love me!
You left for a distant land
and swore to keep your promise!
Beyond the happy land of Denmark,
the shores are in darkness...
The angry waves wash
over the rocks...
My warrior shall not return,
all dressed in silver...
The bow and the black feather will
restlessly lie in their grave...

Gamayun, bird of prophecy

The endless plains of the seas
are bathed in the purple hue of sunset.
The bird sings and warns us,
too feeble to lift its wings...
It warns us of the wicked Tartars,
and of the bloody murders to come,
of fear and hunger and fire,
of attacks by evil forces...
Filled with the prophecies of horror,
the perfect face burns with love,
its lips covered in blood
repeat the dreadful prophecy!

We were together

I remember, when we were together...
The night was filled with music of the violin
You were mine then,
more beautiful with each moment,
and to the peaceful murmur of the stream,
your lips, hiding a woman's secret,
begged to be kissed,
the sound of the violin came into our hearts.

The city sleeps

The city sleeps, covered in darkness,
the street lights barely flickering...
Beyond the river Neva, in the distance,
I see the coming of dawn
I see my days filled with longing,
in the reflection of the light...

The storm

The storm rages wildly
outside my window,
the clouds fly over, the rain teems down,
and the wind whines, and moans!
What a dreadful night!
On such a night I pity people
without a shelter,
but my pity rushes only
into a cold embrace!...
The poor must fight
the night and the rain...
O how the wind blows
wildly outside my window!...

Secret signs

The secret signs appear on
the impenetrable wall.
Golden and crimson poppies
blossom in my dreams.
I drown in the caverns of night,
and forget the magic of my dreams.
My fanciful thoughts
are reflected in the bright heavens.
These short moments will disappear
and the beautiful maiden's eyes
will close, like the pages of a book.
The canopy of stars is now low,
the darkest dreams lie heavy in the heart.
My end is near, fate has ordained it,
with war and fire that lie before me.

The music

When the night brings peace,
and the city is bathed in darkness,
how heavenly is the music,
what wonderful sounds can be heard!
Forget the stormy hours of life,
when you can see such roses bloom!
Forget the sorrows of mankind,
when you see the crimson sunset.
O Sovereign of the Universe,
accept through pain, through blood,
this cup, filled to the brim
with the desires of your slave.

A Musical Offering, by Joseph Fennimore, on texts of Donald Richie

Presto ppp

There are those who think that
  fast means loud
And consequently soft means slow,
As though the rules of music just
  allowed
This mere dichotomy, this polarity
  so
Primitive that, comfortably unavowed,
A false simplicity could reassuring
  show.
No. Music is more complicated.
  Unsurpassed,
This complexity of the soft played fast.

Reverse virelai for Gabriel Faure

Green, he
Hears pierrots, blue
Roses, adieux -

A knee
Thigh: statuary
Quite literary.

But we
Know he simplified,
Structured, rarified.

Nymphs flee
(Neo-classic storm),
Flying into form,

To be
Felt, but no more said:
For the heart, not head.

The *me*
Becomes abstracted
Us, life refracted.

He sees,
Miraculous sight,
Pure white heard on white -

Finally.

Pantoum for Maurice Ravel

To smile, to weep:
That choice is free,
A gift to keep -
Delicious ambiguity.

That choice is free;
Rejoice, lament -
Delicious ambiguity,
The pleasures of the dissonant.

Rejoice, lament
In semitones
The pleasure of the dissonant,
Minor seconds, overtones.

In semitones
He searches, finds -
Minor seconds, overtones -
Beauty full, defined.

He searches, finds,
A gift to keep -
Beauty, full, defined:
To smile, to weep.

Seguidilla for Falla

Atlantis never completed -
  Sighing,
Labors daily repeated;
  Trying,
Mad in the Argentine, in pain;
  Crying
For nights in the gardens of Spain.

The Italian serenade

How they thought they loved the
south,
These northern tribes who
Need the opposite alien mouth
Through which to sing; and
How they croak and carry back to
Those behind, their travesty of a
needed land.

Among this moving music-loving clan
One stands out among the rest,
It's Hugo Wolf, whose efforts *aus*
Italien
Reflect a need so real it makes him
first,
It isn't that he got it right,
But that he felt it worst.

Style galant

In the eighteenth century they
Had a knack which we have not.
They knew how to take themselves
away,
To say goodbye. An act
(Which we have long forgot)
Made of that concern called tact.

The musical offering

Bach, in what the poet calls his boxwood maze,
Wigged, straight-jacketed, hemmed in by harmony,
Chained with counterpoint, unable even once to raise
A single finger to the necessary keys
There on the clavecin just out of reach;
Tantalized in his royal labyrinth,

Deprived of inspiration, empty cup, no proper food or drink;
Provided, however, with staved paper, pen and ink,
By imperial whim, composes himself, tries to think
His way out. Silent blackness turns to muttering gloom,
Then hope, then shouted joy, while each note and scale creates a chink
Of moted light, sketched into this, his living room;

Transforms his bonds to laddered imitations, chains to single, double fugues;
He snatches free his powdered wig, bald, to stretto-like unlink
His metered feters one by one. Recaptured harpsichord now blossoms, living
trees;
Canons sound and strict fantasias teach
That limitations liberate, that form makes free.

Lumber palace tumbles down.
The sky.
Bach stetches out his limbs, shows each
Of us, as the poet sees, how to craft and fill the proffered rosewood cup,
brimming to the brink.

Mort de Socrate (Death of Socrates), by Erik Satie

(Socrates, the Greek philosopher, was condemned to death in 399 B.C. by an Athenian court on grounds of sacrilege and subverting youth. His student Plato recorded Socrates' last moments in the dialogue called *Phaedo* after its narrator.)

After the condemnation of Socrates, we never missed a single day to go and see him. Since the public square, where the judgment was handed down, was very near the prison, we all would gather there and talk as we waited for it to open - which it never did very early. The jailer who ordinarily let us in, came before us and told us not to enter until he told us to himself. A few minutes later he returned and opened the door for us. Upon entering, we found that Socrates had just been unchained and Xantippe - you know her - was near him, holding one of their children in her arms. Well, Socrates sat down in a chair, bent his leg, which had just been unchained, rubbed it with his hand and said: "It's strange, this thing which people call pleasure and how it has extraordinary links with pain, which everyone considers to be the opposite. Is it not with enjoyment and suffering that the body subdues and binds the soul? I would have to go to great pains to persuade other people that i don't see as a misfortune the state in which I find myself, since I know I won't be able to persuade even you. You consider me, it would seem, even inferior to the swans in regard to forecasting and divination. Swans, when they sense that they are about to die, sing better than they ever have before, from the joy of joining the god that they serve."

Although I have often admired Socrates, I never did as much as in that circumstance. I was seated at his right beside the bed on a small chair and he was seated higher than I. He put his hand on my head and took hold of my hair, which fell to my shoulders:..."Tomorrow, Phaedo," he said, " you will have this beautiful hair cut won't you?"

He got up and went into a neighboring room to take a bath; Crito followed him and Socrates asked us to wait. Upon returning, he sat on his bed but didn't have time to say much to us because the servant of the Eleven (magistrates) entered almost at the same time and approached him. "Socrates," he said, "I hope I won't have to make the same complaint of you as I have of the others. As soon as I come to tell them that by order of the magistrates they have to drink the poison, they flare up against me and swear at me. But you I have always found to be the most courageous, kindest and best of all who have ever been in this prison, and at this moment I know well that you won't be angry with me but rather with those who are responsible for your misfortune - and you know well who they are. Now you know what I've come to announce. Farewell. Try to accept with resignation that which is inevitable.": And at once he turned around, dissolved into tears and withdrew.

Socrates looked after him and said: "And you also, receive my farewell. I will do as you say." And turning to us he said, "Look at what honesty is in this man. All the time that I have been here, he has come to see me often and talk with me. He was the best of men and now his heart cries for me. But come now Crito; let us obey him with good grace. Bring me the poison if it is prepared. If it's not, then let preparations be made." Crito gave a sign to

the slave who was standing near by. The slave left and after being away for a while returned with the one who was to administer the poison, which he carried all prepared in a cup.

As soon as Socrates saw this, he said to him, "Very well my friend but what do I do? It's up to you to teach me? "Not a thing, said the man, "but that you must walk around after you have drunk until you feel your legs become heavy. Then lie down on your bed; the poison will work by itself." At the same time, he offered him the cup. Socrates brought the cup to his lips and drank it with a tranquility and a sweetness that was marvellous. Until then, we had nearly all gathered up enough strength to hold back our tears, but seeing him drink and after he had drunk, we were no longer the masters of ourselves. As for me, despite all of my efforts, my tears escaped with such abundance that I covered myself with my cloak so that I could cry to myself; for it was not because of Socrates' misfortune that I cried, but rather for my own in thinking what a friend I was losing.

Meanwhile, Socrates, who was walking, said that he felt his legs getting heavy, so he lay down on the bed as the man had instructed. At the same time, the man who had administered the poison apprached, and after having examined his feet and legs for some time, squeezed his foot forcefully and asked if he had felt it. He said no. Then he squeezed his legs and lifted his hands. He showed us that the body was becoming cold and stiff and having touched him he told us that as soon as the cold reached his heart, Socrates would leave us. Then uncovering himself, Socrates said, "Crito, we owe a cock to Aesculapius. Don't forget to pay that debt." Shortly afterwards he made a sudden movement and the man uncovered him completely. His gaze was fixed. Crito, who noticed this, closed his mouth and eyes.

Such, Echecrates, was the end of our friend, the wisest and most just of all men.

An lie ferne Geliebte, by Ludwig van Beethoven

I sit on the hill peering out into the blue mist-laden land, searching for the far-off meadows where I met you, beloved. I am widely separated from you; mountains and valleys lie as a barrier between us and our peace, our happiness and our sorrow. Alas, you cannot see my glances hastening to you so ardently, and my sighs die away in the space that separates us. Will nothing, then, reach you any more? Will nothing be love's messenger? I will sing, sing songs that will complain to you of my grief! For all space and all time flee before the music of song, and a loving heart attains what a loving heart has consecrated!

Where the mountains so blue look down from the misty gray, where the sun ceases glowing, where the clouds cover the sky -- that is where I would like to be, that is where I would like to be! There in the calm valley pains and sorrow are silent. There where the primrose quietly meditates among the rocks, where the wind blows so softly -- that is where I would like to be, that is where I would like to be! Off to the contemplative forest I am urged by the force of love, by inner grief, by inner grief. Ah, I could not be drawn away from here, beloved, if I could be with you forever, be with you forever!

[You clouds] weightlessly sailing high above, and you small, narrow brook, if you can catch sight of my darling, bring her thousands of greetings from me. If you clouds then see her walking, lost in thought, in the quiet valley, let my image arise before her in the airy hall of heaven. If she then stands by the bushes, which are now yellowed and stripped by autumn, complain to her of what has become of me, complain to her, birds, of my sorrow! Soft west winds, in your blowing deliver to my heart's choice my sighs, which perish like the last ray of the sun. Whisper my supplication of love to her, small and narrow brook, let her see faithfully reflected in your waters my tears without number, without number!

These clouds high above, the merry procession of these songbirds will see you, graceful woman. Take me along in your airy flight! These west winds will play and sport around your cheeks and breast, will ruffle your silken tresses. If I could share this pleasure with all of you! This little brook busily hastens toward you from those hills. If her image is reflected in you, then flow back without delay, then flow back without delay, yes, without delay!

Springtime is returning, the meadow is in blossom. The breezes are blowing so gently and warmly; the brooks are now running with such a chattering. The swallow returns to the hospitable roof, it builds its bridal chamber so diligently; love is to dwell in it, love is to dwell in it. It busily brings from all around many a soft bit for the nuptial bed, many a warm bit for its young. Now the wedded pair live together so faithfully; those that winter separated, the spring has now united; it knows how to join those who love; it knows how to join those who love. Springtime is returning, the meadow is in blossom. The breezes are blowing so gently and warmly. Only I cannot leave this place. When the spring joins all who love, only for our love does no spring appear, and tears are all that it acquires, and tears are all that it acquires, yes, all that it acquires.

Take them then, beloved, these songs I have sung to you; then sing them again in the evening to the sweet sound of the lute! When the red of sunset then moves toward the quiet blue lake and its last ray goes out behind that mountain peak, and you sing, and you sing what I sang, what rang out from the fullness of my heart without ostentation of art, with consciousness only of longing, with consciousness only, only of longing: then, in the face of these songs, all that has separated us so widely will yield, and a loving heart will attain what a loving heart has consecrated, and a loving heart will attain what a loving, a loving, a loving heart consecrated! Then, then, in the face of these songs, all that has separated us so widely will yield, and a loving heart will attain what a loving heart, a loving heart consecrated, what, what a loving, loving heart consecrated!

DOVER BEACH

The sea is calm tonight,
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimm'ring and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago
Heard it on the Aegean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

The sea of faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

—*Matthew Arnold*

36673

Chansons madécasses, by Maurice Ravel, text by Evariste Parny

Nahandove

Nahandove, o beautiful Nahandove!
The nocturnal bird has begun his cries,
the full moon shines on my head,
and the newborn dew moistens my hair.

The hour is here: who can stop you?
Nahandove, o beautiful Nahandove?
The bed of leaves is prepared;
I have strewn it with flowers and sweet-smelling herbs
it is worthy of your charms,
Nahandove, o beautiful Nahandove!

She comes
I recognized the accelerated breathing
brought on by a rapid walk;
I hear the crumpling of the loincloth
that envelopes her:
It is her, it is her, it is her,
It is Mahandove, the beautiful Nahandove!

O recover your breath, my young friend;
rest yourself on my knees.
Your gaze is enchanting,
the movement of your breast is lively and delicious
beneath the hand that presses it!
You smile, Nahandove, o beautiful Nahandove!

Your kisses penetrate to the soul;
Your caresses burn all my senses:
Stop, or I shall die.
Does one die from voluptuousness,
Nahandove, o beautiful Nahandove?

The pleasure passes like a flash of lightning
Your sweet breath weakens,
Your moist eyes close,
Your head bends softly,
and your raptures are quenched in languour -
Never were you so beautiful,
Nahandove, o beautiful Nahandove!

You leave, and I go to languish in desires and regrets;
I will languish until evening;
You will come again this evening,
Nahandove, o beautiful Nahandove!

Aoua! Mefiez-vous des blancs

Aoua! Aoua!
Beware of the whites, inhabitants of the shore!

From the time of our father,
the whites descended on this island;
One said to them:
Here are the lands;
Your women can cultivate them.
Be just, be good, and become our brothers.
The whites promised
and meanwhile they made entrenchments.
A menacing fort arose;
the thunder was confined in the mouth of the cannon;
their priests wished to give us a god
that we did not know;
they spoke finally of obedience and slavery:
better to die!

The carnage was long and terrible;
but in spite of the thunder they belched forth,
and that crushed entire armies,
they were all exterminated.
Aoua! Aoua! Beware of the whites!
Again we saw tyrants, stronger and more numerous,
plant their pavilion on the shore:
the sky fought for us;
it made the rain fall on them,
made storms and poisoned winds.
They are no longer,
and we live free.

Aoua! Aoua!
Beware of the whites, inhabitants of the shore.

Il est doux

It is sweet to sleep during the heat
under a luxuriant tree,
and to wait
until the night wind brings freshness.

Women, approach.
While I repose here under a luxuriant tree,
occupy my ear with your drawn out accents;
repeat the song of the girl,
when her fingers weave the plait,
or when she sits near the rice,
and drives the greedy birds away.

The song pleases my soul;
the dance, for me, is almost as sweet as a kiss.

How slow your steps are;
they emit the attitude of pleasure
and the abandon of voluptuousness.

The night wind rises;
the moon begins to shine
above the mountain trees.
Go, prepare the meal.

Tanglewood Music Center

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

PHYLLIS CURTIN SEMINAR
Eighth Recital
Monday, August 19, 1991 at 1:00 P.M.
Chamber Music Hall

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from the "Ariettes oubliées" — Claude Debussy
- C'est l'extase
- L'ombre des arbes
- Green

Catherine Watson, soprano
Todd Sisley, piano

Four songs — Claude Debussy
- La mer est plus belle
- Le son du cor s'afflige
- L'échelonnement des haies
- Dans le jardin

Maria Riedstra, soprano
Nathalie Steinberg, piano

Mignonlieder — Hugo Wolf
- Heiss mich nicht reden
- Nur wer die Sehnsucht kennt
- So lasst mich scheinen
- Kennst du das Land?

Anne Adams, soprano
Todd Sisley, piano

Five spirituals
- His name so sweet (arr. Hall Johnson)
- Witness (arr. Hall Johnson)
- Here's one (Arr. William Grant Still)
- A city called Heaven (arr. Hall Johnson)
- He's got the whole world in his hand (arr. Margaret Bonds)

Christina Clark, soprano
Laura Dahl, piano

from the "Hermit Songs" — Samuel Barber

St. Ita's vision
The crucifixion
Sea-snatch
The monk and his cat
The desire for hermitage

Sandra Radvanovsky, soprano
Laura Dahl, piano

Quattro Ariette — Vincenzo Bellini

Malinconia, ninfa gentile
Almen se non poss'io
Per pietà, bell'idol mio
Ma rendi pur contento

Lisa Graf, soprano
Shiela Kibbe, piano

Five songs — Alexander Zemlinsky

Auf braunen Sammetschuhen
Regenzeit
Gib ein Lied mir wieder
Elend
Harlem Tänzerin

Gayla Renee Bauer, soprano
Laura Dahl, piano

from Debussy's Ariettes Oubliees (Verlaine)

C'est l'Extase

This is langourous ecstasy,
This is amorous fatigue,
This is all the rustling of forests
In the embrace of the breezes.
This is, through the grey boughs,
The chorus of little voices.
Oh the frail, fresh murmur,
It babbles and whispers,
It resembles the gentle cry
Which the ruffled grass exhales.
You might call it - under the water which eddies -
The muted rolling of pebbles.
This soul which laments
In this subdued plaint,
It is ours, is it not?
Say that it is mine and yours
Which exhales this humble refrain
On this mild evening, so softly.

L'Ombre des Arbres

The reflection of the trees in the misty river
Dies away like smoke.
While, in the air, amidst the real branches,
The turtledoves lament.

How much, oh traveller, this pale landscape
Mirrors your own pale self,
And how sadly in the high boughs, they wept, -
Your drowned hopes.

Green

Here are fruits, flowers, leaves, and branches,
And here, also, is my heart which beats only for you.
Do not tear it apart with your two white hands,
And may, to your beautiful eyes, this humble present be sweet.

I arrive still covered with dew
Which the morning wind has turned to frost on my brow,
Suffer that my fatigue, resting at your feet,
May dream of dear moments that refresh it.

On your young breast, let me cradle my head,
Still ringing from your last kisses;
Let it be soothed from the good tempest,
And let me sleep a little, while you rest.

FOUR SONGS BY DEBUSSY

THE SEA IS MORE BEAUTIFUL (La mer est plus belle) - Verlaine

The sea is more beautiful than the cathedrals,
A faithful nurse, soothing the rattle of death;
The sea, over which prays the Virgin Mary!
It has all qualities, terrible and gentle.
I hear it forgiving and growling its anger;
This immensity knows no resistance.
Oh! So patient, even when malicious!
A friendly breeze haunts the wave, and sings to us:
"You without hope, you may die without suffering!"
And then, under the skies which smile more brightly,
It looks blue, rose, gray and green...
Lovelier than all. Better than us!

THE SOUND OF THE HORN (Le son du cor) - Verlaine

The sound of the horn carries mournfully toward the woods,
With sadness reminiscent of an orphan
Dying at the foot of the hill,
Amidst the vagrant Northwind's howling gusts.
The soul of the wolf cries in that voice,
Which rises with the sun, which is sinking
In an agony that seems caressing,
And that delights and saddens all at once.
As if to emphasize this hushed lament,
The snow falls in long strands of gauze
Across the blood-stained sunset,
And the air seems like a sigh of autumn,
So gentle it is, on this monotonous evening,
In which a languid countryside indulges.

THE ROW OF HEDGES (L'échelonnement des haies) - Verlaine

The row of hedges
Winds unendingly, a sea
Distinct in the transparent mist,
Fragrant with young bayberries.
Trees and windmills
Pose airily atop the soft green,
Where gaily romp and cavort
The frisky colts.
In this Sunday haze,
There also are playing
The large sheep, as
Soft as their white fleece.
All at once unfurled,
The wave rolls in spirals.
The bells sound like flutes
In the milk-white sky.

IN THE GARDEN (Dans le jardin) - Paul Gavelot

I looked into the garden,
Furtively, across the hedge;
I saw you, child! and, suddenly,
My heart was atremble: I loved you!
The thorns pricked me,
My fingers bled from the brambles,
And my suffering was divine:
I saw your little roguish face,
Your hair of gold and your pure brow!
Grown up and yet so childlike,
Coquettish only by instinct,--
Your blue eyes, shaded with long lashes,
Which gaze around so tenderly,
A body rather frail and charming,
A voice of May, gestures of April!
I looked into the garden,
Furtively, across the hedge;
I saw you, child! and , suddenly,
My heart was atremble: I loved you!

Mignon's Songs
from J.W. von Goethe's Wilhelm Meisters Lehrjahre

I

Heiss mich nicht reden, heiss mich schweigen,
denn mein Geheimnis ist mir Pflicht;
ich möchte dir mein ganzes Innre zeigen,
allein das Schicksal will es nicht.

Zur rechten Zeit vertreibt der Sonne Lauf
die finstre Nacht, und sie muss sich erhellen;
der harte Fels schliesst seinen Busen auf,
missgönnt der Erde nicht die tief verborgnen Quellen.

Ein jeder sucht im Arm des Freundes Ruh;
dort kann die Brust in Klagen sich ergiessen;
allein ein Schwur drückt mir die Lippen zu,
und nur ein Gott vermag sie aufzuschliessen.

Ask me not to speak, ask instead for silence,
for my secret is my charge,
I want to show you my whole soul,
but destiny does not will it.

At the right time, the sun will drive away
the dark night, and illuminate the shadows;
the hard stone will open its breast,
not begrudging the earth its deeply-hidden springs.

Everyone seeks peace in the arms of a friend;
there the heart can pour itself out in laments;
But an oath has closed my lips
and only a god can open them.

II

Nur wer die Sehnsucht kennt,
weiss, was ich leide!
Allein und abgetrennt
von aller Freude,
seh' ich ans Firmament
nach jener Seite.

Ach! der mich liebt und kennt
ist in der Weite.
Es schwindelt mir, es brennt
mein Eingeweide.
Nur wer die Sehnsucht kennt,
weiss, was ich leide!

Only one who knows longing
knows what I suffer!
Alone and cut off
from all joy,
I look into the firmament
to the other side.

Ah! He who loves and knows me
is far away.
I grow dizzy,
my insides burn.
Only one who knows longing
knows what I suffer!

III

So lasst mich scheinen, bis ich werde,
zieht mir das weisse Kleid nicht aus!
Ich eile von der schönen Erde
hinab in jenes feste Haus.

Dort ruh' ich eine kleine Stille
dann öffnet sich der frische Blick;
ich lasse dann die reine Hülle,
den Gürtel und den Kranz zurück.

Und jene himmlischen Gestalten,
sie fragen nicht nach Mann und Weib,
und keine Kleider, keine Falten
umgeben den verklärten Leib.

Zwar lebt ich ohne Sorg' und Mühe,
doch fühlt ich tiefen Schmerz genung.
Vor Kummer altert ich zu frühe;
macht mich auf ewig wieder jung!

Let me appear as an angel, until I become one,
do not take off my white dress!
I hasten from the beautiful earth
into that secure house.

There I will rest a short while,
them my eyes will open with refreshed vision;
I will leave behind, then, the pure dress,
the belt, and the halo.

And those heavenly figures,
they are not concerned with male or female,
and no dress, no folds
encompass the transfigured body.

I have lived without cares or toil,
yet I have felt deep pain.
From worries I have aged too soon,
make me eternally young again!

Mignon

Kennst du das Land, wo die Zitronen blühn,
im dunklen Laub die Goldorangen glühn,
ein sanfter Wind vom blauen Himmel weht,
die Myrte still und hoch der Lorbeer steht;
Kennst du es wohl? Dahin, dahin
möcht'ich mit dir, o mein Geliebter ziehn.

Kennst du das Haus? auf Säulen ruht sein Dach,
es glänzt der Saal, es schimmert das Gemach,
und Marmorbilder stehn und sehn mich an:
Was hat man dir, du armes Kind, getan?
Kennst du es wohl? Dahin, dahin
möcht' ich mit dir, o mein Beschützer ziehn.

Kennst du den Berg, und seinen Wolkensteg,
das Maultier sucht im Nebel seinen Weg;
in Höhlen wohnt der Drachen alte Brut;
es stürzt der Fels und über ihn die Flut.
Kennst du ihn wohl? Dahin, dahin
geht unser weg! O Vater, lass uns ziehn.

Do you know the land where the lemons blossom,
in the dark leaves the golden oranges gleam,
a gentle breeze blows from blue skies,
the myrtle is quiet and the laurels stand high.
Do you know it? There, there
I wish to go with you, oh my beloved.

Do you know the house? Its roof rests on pillars,
the hall glistens, the chamber shimmers,
and marble statues stand and look at me,
"What have they done to you, you poor child?"
Do you know it? There, there
I wish to go with you, oh my protector.

Do you know the mountain and its cloudy pass,
the mule seeks his path amidst the fog;
in the valleys live the dragons of ancient times;
boulders plunge to earth, and the flood washes over them.
Do you know it? There, there
leads our path! Oh father, let us go.

THE HERMIT SONGS — SAMUEL BARBER

St. Ita's Vision

"I will take nothing from my Lord," said she,
"unless He gives me his Son from Heaven
In the form of a Baby that I may nurse Him."
So that Christ came down to her
in the form of a Baby and then she said:
"Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursling, You.
Infant Jesus, at my breast,
By my heart every night,
You I nurse are not
A churl but were begot
On Mary the Jewess by Heaven's Light.
Infant Jesus, at my breast,
what King is there but You who could
Give everlasting Good?
wherefor I give my food.
Sing to Him, maidens, sing your best!
There is none that has such right
To your song as Heaven's King
Who every night
Is Infant Jesus at my breast."

The Crucifixion

At the cry of the first bird
They began to crucify Thee, O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suffering borne
By the body of Mary's Son,
But sorer still to Him was the grief
Which for His sake
Came upon His Mother.

Sea-Snatch

It has broken us, it has crushed us, it has drowned us,
O King of the starbright Kingdom of Heaven;
the wind has consumed us, swallowed us,
as timber is devoured by crimson fire from Heaven.
It has broken us, it has crushed us, it has drowned us,
O King of the starbright Kingdom of Heaven!

The Monk And His Cat

Pangur, white Pangur,
How happy we are
Alone together,
Scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me study.
Your shining eye watches the wall;
my feeble eye is fixed on a book.
You rejoice when your claws
Entrap a mouse;
I rejoice when my mind
Fathoms a problem.
Pleased with his own art,
Neither hinders the other;
Thus we live ever
Without tedium and envy.
Pangur, white Pangur,
How happy we are
Alone together,
Scholar and cat.

The Desire For Hermitage

Ah! To be all alone in a little cell with nobody near me;
beloved that pilgrimage before the last pilgrimage to Death.
Singing the passing hours to cloudy Heaven;
feeding upon dry bread and water from the cold spring.
That will be an end to evil when I am alone
in a lovely little corner among tombs
far from the houses of the great.
Ah! To be all alone in a little cell,
to be alone, all alone:
Alone I came into this world,
alone I shall go from it.

SELECTIONS FROM SEI ARIETTE
VINCENZO BELLINI

MALINCONIA, NINFA GENTILE

Malinconia,
Ninfa gentile,
La vita mia
consacro a te;

I tuoi piaceri
chi tiene a ville,
Ai piacer veri
nato non e.

Fonti e colline chiesi agli Dei;

M'udiro alfine pago io vivro,

Ne mai quel fonte co'desir miei,
Ne mai quel monte trapassero.

MELANCHOLY, GENTLE NYMPH

Melancholy,
gentle nymph,
my life
is consecrated to you;

Your pleasures
to some are base,
to the true pleasure
they were not born.

Fountains and hillsides
churches to the Gods;
They hear me at last
contented I will live,
never beyond these fountains,with my desire,
never beyond these mountains,will I go.

ALMEN SE NON POSS'IO

Almen se non poss'io
seguire l'amato bene,
Affetti del cor mio,
seguitello per me.

Gia sempre a lui vicino
Raccolti amor vi tiene
E insolito cammino
Questo per voi non e.

AT LEAST IF IT IS NOT POSSIBLE FOR ME

At least, if it is not possible , for me,
to follow the beloved,
the affections of my heart,
will follow for me.

Already they(affections) are always near her
gathered and held to her
and a solitary path
is not for you.

PER PIETA BELL'IDOL MIO

Per pieta, bell'idol mio,
Non me dire ch'io sono ingrato;
Infelice e sventurato abbastanza
il ciel mi fa.

Se fedele a te son io,
Se mi struggo a tuoi bei lumi,

Sallo amor,
lo sanno i Numi,
Il mio core,
Il tuo lo sa.

FOR PITY'S SAKE, MY BELOVED

For pity's sake, my beloved,
Don't say that I am ungrateful;
Unhappy and misfortunate enough
the heavens make me.

That I am faithful to you,
That I have struggled at the light
that comes from your eyes,
Love knows it,
the gods know it,
My heart knows it,
You know it.

MA RENDI PUR CONTENTO

Ma rendi pur contento
Della mia bella il core
E ti perdono,amore,
Se lieti il mio il mio non e.

Gli affanni suoi pavento
Piu degli affanni miei,
Perche pui vivo in lei
Di quel ch'io vivo, io vivo in me

GIVE BACK, HAPPILY

But, give back, happily,
the heart of my beloved
and I forgive you, love,
if joy is mine; it isn't.

Her troubles I fear
more than my troubles,
because I live more in her
than I live in myself.

On the Brown Velvet Gloves (C. Morgenstern)

On the brown velvet gloves
the evening goes through the tired land.
He now ignites the quiet flame
of the stars true candlelight.

Be restful, heart, be restful.

The darkness can make no more pain for you,
the darkness makes no more pain.

Rainy Season (Kalidasa)

Burdened with blossoms the branches of the trees bend lower,
silvery raindrops shine over them.

A humid breeze pours itself through the moist space,
and brings the lovers full of longing together.

Give One Song to Me Again (S. George)

Give one song to me again
in the clear tone of your happy day --
You noticed it, yes, my peace is broken
and my hand is fearful.

Where the dark spirits sense
shines a picture rare, holy,
But absent are the shining memories,
the colors bright and happy.

Where sick spirits speak,
there soothe flattering tones --
There is the voice deep and noble,
but not to sing so beautifully.

Misery (L. Hughes)

Play the blues for me,
Play them softly, play them softly,
and let me softly weep.

Play forgetfulness, o forgetfulness
for my lover did, did me wrong,
did me wrong.

You don't understand it,
no, you don't understand
that I love that one
who broke my happiness,
broke my happiness.

Black and poor am I,
Black and sad am I,
Play the blues, play the blues,
and let me softly weep.

Harlem Dancer (C. McKay)

Prostitutes and young men I hear raving applause,
as she, half naked, twisted her splendid body,
and her voice was like a flute sound
on a journey in a summer land.

Gently and full of grace she glided in the dance,
the thin gauze did not conceal her body,
like a palm she seemed to my mind,
the prouder only in the storm righting itself.

Her hair gleamed, her dark neck glistened.

Wine hot youths shouted along in the hall and threw money,
and the prostitutes with wondering envy devoured her with their eyes.

She smiled wide over us into a void,
as if she were far away and lonely.

Tanglewood Music Center

P R O G R A M

FELLOWSHIP PROGRAM CHAMBER MUSIC
ENSEMBLE IN RESIDENCE

THE WESTBROOK STRING QUARTET
Andrew Bruck, Susan Brenneis, violins
Cynthia Kempf, viola
Chizuko Matsusaka, cello

Monday, August 19, 1991 at 8:30 P.M.
Theatre Concert Hall

Joseph Haydn — Quartet in C Major, Op. 33, no. 3 (The Bird)
- Allegro moderato
- Allegretto
- Adagio, ma non troppo
- Presto

Claude Debussy — Quartet in G minor, Op. 10
- Animé et très décidé
- Assez vif et bien rythmé
- Andantino, doucement expressif
- Très modéré - Très mouvementé et avec passion

Intermission

Bela Bartok — Quartet No. 1, Op. 7
- Lento
- Allegretto
- Allegro vivace

In 1986 the TMC began adding an 'ensemble' component to the Fellowship Program. Each winter, auditions are held to find one or more exciting young groups -- groups already committed to life together as permanently constituted chamber music ensembles. These groups (to date, string quartets and piano trios) are then invited to Tanglewood to work with the special Faculty gathered here each summer.

The Westbrook String Quartet originally formed as a graduate ensemble at Yale University in 1983, and has since performed throughout the United States and Canada. Prizewinners in the 1990 Fischoff Chamber Music Competition, the ensemble was also chosen as one of ten finalists in the 1989 Banff International String Quartet Competition. Other honors include a prize from the Chamber Music Society of St. Cloud String Quartet Competition and a group scholarship to participate in the Aspen and 'Yale at Norfolk' Festivals. The ensemble has studied the quartet repertoire under the guidance of the Juilliard, Tokyo, Manhattan, Emerson, and Vermeer String Quartets.

The Westbrook has created its own residencies in Texas with the Stephen F. Austin State University and the East Texas Symphony. In addition, the quartet has held resident positions at the University of Massachusetts at Amherst and at Northern Illinois University in DeKalb. The Westbrook is currently the faculty quartet-in-residence at the Dana School of Music at Youngstown State University, Ohio. A matching grant from Chamber Music America funds the Quartet's additional residency with the Warren Chamber Orchestra.

"Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art . . . We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance."

Serge Koussevitzky
Opening Exercises, 1941

The Tanglewood Music Center invites 150 of the world's most talented young musicians to study as Fellows for the summer with tuition fully underwritten by the generosity of donors to the program. A performance facility worthy of these musicians is presently the program's greatest need. The new Concert Hall will provide an appropriate home for all of the many concert activities presented by these gifted performers, and will serve as the home of the Boston Symphony Orchestra's Recital Series and Friday Prelude Concerts. It will also allow music lovers like you to experience music in a superb new environment, and to create a lasting gift to future generations.

For information on how you can participate in this exciting venture, please visit the Friends Office at Tanglewood or call Joyce Serwitz at 617-638-9273. We give special thanks to the following donors, who are helping to make the new Concert Hall a reality.

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June 1991

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($75,000-$500,000)

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The Friends of Music at Tanglewood are invited to all concerts of the Tanglewood Music Center with a Family Season Membership of $75 or an Individual Season Membership of $50. Others attending each TMC event are asked to contribute a minimum of $5 at the gate, $6 for orchestra concerts. The Tanglewood Music Center is also supported by a grant from the National Endowment for the Arts.

Tanglewood Music Center

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

PHYLLIS CURTIN SEMINAR
Ninth Recital
Tuesday, August 20, 1991 at 2:00 P.M.
Chamber Music Hall

Four songs — Franz Schubert
- Rastlose Liebe
- Wiegenlied
- Der Zwerg
- Erster Verlust

Katerina Papadolias, soprano
Andrew Willis, piano

from "The Nursery" — Modest Mussorgsky
- With Nursey
- In the corner
- The beetle
- Evening prayer
- The hobby horse

Rebecca Karpoff, soprano
Dennis Helmrich, piano

Cuatro canciones castellanas — Jesús Guridi
- ¡Sereno!
- ¿Cómo quieres que adivine?
- Mañanita de San Juan
- Llámale con el pañuelo

Karen Carlisle, mezzo-soprano
Alan Smith, piano

Four songs — Francesco Paolo Tosti
- L'ultimo bacio
- Ideale
- La serenata
- 'A vuchella

David Whitley, tenor
Shiela Kibbe, piano

from the Liederkreis, Op. 35 — Robert Schumann

Lust der Sturmnacht
Stirb, Lieb' und Freud'
Erstes Grün
Auf das Trinkglas eines verstorbenen Freundes

Frank Strnad, baritone
Keith Burton, piano

from the "Soirees musicales" — Gioacchino Rossini

La pastorella degli Alpi
L'invito
La promessa
L'orgia

Lorraine Langer, soprano
Keith Burton, piano

Four songs — Kurt Weill

Youkali
Complainte de la Seine
Nanna's Lied
Der Abschiedbrief

Cynthia Wuco, soprano
Terry Decima, piano

FOUR LIEDER BY FRANZ SCHUBERT

RASTLOSE LIEBE (RESTLESS LOVE), Opus 5, no. 1
Poetry: Goethe

Into the snow, into the rain,
Into wind, headlong,
Through the gorges' fog,
Through mist,
Ever on! Ever on!
No halt, no rest!
Through affliction sooner I'd battle,
Than so many joys of life endure.

All this inclining
of heart for heart,
Ah, how strangely it creates pain!
How shall I flee?
Make for the woods?
All is in vain!
Diadem of life,
Joy without rest,
That, love, are you!

WIEGENLIED (CRADLE SONG)
Poetry: Claudius

Sleep, sleep, charming, sweet boy,
Gently rocks you your mother's hand;

Sleep, sleep, in the sweet grave,
While your mother's arm still protects you,

Sleep, sleep, in the downy lap

a lily, a rose,
to sleep shall be your reward.

DER ZWERG (THE DWARF) Opus 22, no. 1
Poetry: von Collin

Already the mountains vanish in the gloom,
the vessel drifts on the sea's flat waves,
with the queen and her dwarf on board.

She gazes up at the lofty vault,
at the distant, light-embroidered blue,
streaked bluely by the heaven's Milky Way.

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cont.

"Stars, never yet have you lied to me."
she cries. "Soon now shall I depart,
you tell me. Yet in truth I'll not be afraid of death."

Then to the queen the dwarf comes, would bind about her neck
the red silk cord, and weeps, as if swiftly blinded with grief.

He speaks: "For this suffering are you to blame because
you have forsaken me for the King; now nothing will stir
joy in me but your death."

"Forever I shall hate myself, I grant, for having by this hand
brought death to you, but now you must pale,
go early to your grave."

A hand she puts to her young and vibrant breast,
and heavy tears course down from her eyes which she lifts to
heaven in prayer.

"May you suffer no torment through my death," she says.
The dwarf then kisses her pale cheeks, whereupon her senses depart.

At his lifeless lady the dwarf looks down,
and with his own hands sinks her deep into the sea.
so full of desire is his heart burning for her
that on no shore will he ever land again.

ERSTER VERLUST (FIRST LOSS) Opus 5, no. 4

Poetry: Goethe

Oh, who might bring those fair days back,
Those days of first love.
Oh, who might bring back but one hour
of that sweet time back!

Lonely, I feed my wound,
and with ever-renewed lament
mourn the happiness I lost.

Oh, who might bring back just one of those days!
That sweet time back!

from The Nursery, words and music by Modest Mussorgsky

I. With Nanny

Tell me, Nanny, tell me that story about the wolf, that terrible monster -- how he roamed around the house and carried the children off to the woods and ate them 'til they were nothing but white bones and the children cried for help. Nanny! Was the reason those children were eaten because they didn't obey their Nannys and Mummys and Daddys? Is that why?

Wait a minute! Tell me instead about the King and Queen, who lived by the sea in a lovely castle. The King was lame and every time he stumbled, a mushroom sprang up! And the Queen had a nasty cold -- when she sneezed, all the windows broke! Listen Nanny! Don't tell me about the wolf again -- tell me that funny story instead.

II. To the Corner!

"Oh, you naughty boy! My wool all upset, my needles astray! Really! All my stitches are dropped! My knitting is spattered with ink! To the corner! To the corner! Over to the corner! You naughty boy..."

I didn't do anything Nanny -- I never touched your knitting! The wool was upset by the kitten -- and the needles pulled out by the kitten. But Mishenka was a good boy, Mishenka was a clever boy ... And Nanny is mean and old -- and her nose is dirty too! Misha's hair is brushed -- and Nanny's cap is all crooked! Nanny punished Misha and sent him to the corner, so Misha won't love Nanny anymore -- so there!

III. The Beetle

Nanny, Nanny! You'll never guess what happened! I was playing on the grass near the birch trees, building a little cottage out of pieces Mummy herself made me. My cottage was finished with a roof just like a real house. Then! Along came a beetle and sat on my roof -- a big ugly black one. He wiggled his whiskers -- imagine! -- and stared right at me. I was so afraid! And then he buzzed, angrily -- the beetle spread his wings and flew right at me! And right here on my forehead he hit me! I ducked down, Nanny, and shut my eyes tight! One little peep I gave from my eyes, and what do you suppose? The beetle lay there on his back with his feet folded together. He didn't buzz, he didn't wiggle his whiskers, he didn't do anything but move his wings a bit. Was he dead then, or just pretending? What was he up to, tell me Nanny! What was that beetle doing? He gave me a blow -- perhaps it was his last one! What was that beetle up to?

IV. Evening Prayer

Dear Lord, watch over Papa and Mama, keep them safe, Lord. Dear Lord, watch over brother Vasenka and brother Mishenka. Dear Lord, watch over dear old Grandma. Give her happiness and health. Sweet Grandma, kind Grandma, dear Lord. Keep safe, Lord, auntie Katia, auntie Natasha, auntie Masha, auntie Parasha, aunties Luba, Varia and Sasha and Olga and Tania and Nadia; uncles Peter and Kolia, uncles Volodia and Grisha and Sasha, and all of them, keep them and watch over them -- and Filka and Vanka and Mitka and Petka and Dasha, Pasha, Sonya, Dunushka...

Nanny, oh Nanny -- what comes next, Nanny? "What a terrible memory! How many times have I told you: Dear Lord, watch over and protect Me!"

Dear Lord, watch over and protect me! Like that, Nanny?

V. The Hobby Horse

Hey! Hop! Hop! Hop! Giddyup! ...
Whoa boy, whoa! Vasia, hey Vasia! Listen! Come and play today, but not too late. Let's go! Hop! So long, Vasia! I'll be riding 'til evening -- I'll be back for sure! After all, I'm put to bed so early! Come along! Hey! Hop! Hop! Clear the way!..... Ow!

Ow, it hurts! Ow! my foot!

"My darling boy, what's the matter? Oh! Don't cry -- you'll be all right. Come now, stand up on your feet -- there you go. Look! Over there! See it in the bushes? Oh, what a divine bird! What gorgeous feathers! See it? There now ... better?"

Better! What a journey, Mama -- but now I must hurry home. Hop! Hop! Vasia's coming. Hop! I must hurry...

Selections from Seis Canciones Castellanas Jésus Guridi

II. Sereno!	Watchman!
Sereno! En mi casa hay un hombre durmiendo con un capotón. En la mano llevaba un reloj y un puñal de plata. Ay, sereno, este hombre me mata!	Wtchman! In my house there is a man sleeping with a cloak. In his hand he carries a watch and a dagger of silver. Ah, watchman, this man is killing me!
V. Como quieres que a divine	How do you want me to guess
Como quieres que a divine, si estas despierta o durmiendo, como no baje del cielo un ángel y me lo diga!	How do you want me to guess, whether you are awake or asleep, unless down from the heavens an angel comes to tell me!
Allegría y mas allegría, hermosa paloma, cuando seras mía! Cuando seras mía, cuando vas a ser, hermosa paloma, ramito laurel!	Happiness and more happiness, beautiful dove, when you are mine! When you are mine, when that will be, beautiful dove, branch of laurel!
Cuando voy por leña al monte, ole ya, mi niña, y memeto en la espesura. y veo la nieve blanca, ole ya, mi nina, me acuerdo de tu hermosura.	When I go to the mountain, ole, my love, and go to the depths of the forest and see the white snow there, ole, my love, I think of your beauty.
Qui siera ser por un rato anillo de tu pendiente, para decirte al oido lo que mi corazón siente.	I wish for a little while I could be the ring on your pendant, so that I could tell you what I feel in my heart.
Las estrellas voy contando, ole ya, mi niña, por verla que me persigue Me persigue un lucerito, ole ya, mi niña, pequeñito pero firme.	I am counting the stars, ole, my love, to see which one will pursue me It is a little morning star, ole, my love, tiny but constant.
VI. Mañanita de San Juan	On the morning of Saint John's
Mañanita de San Juan levantate tempranito y en la ventana verás de hierbabuena un poquito.	On the morning of Saint John's rise a little earlier and on the window you will see a sprig of tiny peppermint.
Aquella paloma blanca que pica en el arcipiés, que por donde la cogería,	There, the white dove that pecks in the branches, there I want to catch it,

VI. cont.

que por donde la cogeré	there I will go to catch it
Si la cojo el pico	If I grasp for its beak
se me escapa por los piés.	it will escape through my feet.
Coge, niña, la en ramada,	Go, lover, and find your way to the grove,
que la noche está serena	for the night is serene
y la música resuena	and the music echoes
en lo profundo del mar.	in the depths of the sea.

III. Llámale con el pañuelo — Call him with the hankerchief

Llámale con el pañuelo;	Call him with the hankerchief;
llámale con garbo y modo.	call him with grace and with courtesy.
Echa le escara pela	Throw the colored ribbon
al otro lado del lomo.	on the other side of the bull.
Llámale, majo al toro.	Call him, you macho man of the bull.
Torero tira la capa;	Toss the small cape;
torero tira el capote;	toss the big cape;
mira que el toro te pilla,	look how the bull will catch you,
mira que el toro te coje.	look how the bull will cripple you.
Majo, si vas a los toros,	Macho man, if you go to the bulls,
no lleves capa pa torear;	don't bring your cape to throw;
que son los toros muy bravos	for the bulls are very brave
y algun torero le van a matar.	and any toreador they will kill.

4 Tosti Songs

L'ultimo Bacho (Praga)

If you see her look at her and tell her that I love her.
I love her still as the first day and I still call her name,
in my dreams.
I still call.her as if she were here and you tell her that
with the betrayed faith,the time has not stolen my joy.
And you tell her that that last kiss was enough to last for the
rest of my life,but if another kiss wants to accompany the
last kiss,tell her that I love her and that I am waiting here for her.

Ideale (Errilco)
I followed you like the iris of peace along the ways of heaven.
I followed you like a friendly tourch.
In the mist of the night.And I heard and sensed you in the air
in the flowers aroma. And the lonely room was filled with you of your aura
Inraptured by you at the sound of your voice,I dreamed for a long time.
I forgot all my troubles and even the cross I had to carry.
My dear perfection,come back to me.My bright shining face will be
waiting here for you. Bring me a message of love. Come back. Come back

La Serenata (Cesareo)

Fly away Serenade. My love is alone,and with the beautiful
abandoned head rest on the sheets. Oh Serenade fly.
Splendid pure the moon. The wings of silence spread.
Back in the place of darkness,the lamp assends.
Fly away Serenade.My love is alone. Smile again still half asleep
return between the sheets. She dreams of the waves on the beach,
the wind under the bushes.My blond lady dreams of the waves on the beach.

A Vucchella (D'Annunzio)

Yes,like a little flower you have a little mouth.
Oh,give it to me its like a small rose,give me a small kiss,Cannetella
Give it and take it.A small kiss and another small kiss that seems like
a rose.

Excerpts from:

Zwölf Gedichte von Justinus Kerner [Twelve Poems by Justinus Kerner], Op. 35

Composed 1840; dedicated to Dr. Friedrich Weber, London

Lust der Sturmnacht [Pleasure of the Stormy Night]

When rain pours down outside over mountains and valleys, when storms roar, when inn signs and windows clatter loudly and foot travelers go astray in the night, it is so pleasantly restful in here. Dissolved into blissful loving, all the golden glow of heaven takes refuge in this quiet room. Richness of life, have pity, hold me tight in lovely arms! Spring flowers force their way upward, light little clouds drift by and birds sing. Never end, wild night of storms! Windows, clatter! Signs, swing! Rear up, forests! Roar, waves! I am embraced by heavenly brightness, I am embraced by heavenly brightness!

Stirb, Lieb' und Freud'! [Die, Love and Joy!]

In Augsburg there is a tall house, close to the old cathedral; on a bright morning a very pious girl walks out of it. Song resounds; the lovely, lovely person makes her way to the cathedral. There before the sacred image of the Virgin she kneels down in prayer; Heaven has filled her heart and all worldly pleasures flee: "O spotless Virgin! let me alone be your own!" Thereupon the hollow tone of the bells awakens those who pray; the girl walks down the nave, not knowing what she is wearing: a wreath of lilies on her head, all formed of light from Heaven. In amazement all the people look at this bright wreath in her hair. But the girl does not walk far; she steps up to the high altar: "Though I am but a poor maiden, consecrate me as a nun; die, love and joy!" God grant that this girl wear her wreath in peace; she is the one dearest to my heart and will always be so until Judgment Day. She is unaware of it; my heart is breaking; die, love and light!

Erstes Grün [First Green]

You young green shoots, you fresh grass, how many a heart you have healed that had been made sick by the snow of winter; oh, how my heart longs for you! You are already growing out of the earth's night; how my eyes are gladdened at the sight of you! Here in the silent depths of the forest I press your greenness to my heart and my lips! What an urge I have to avoid mankind! No human words can remove my sorrow; only young green shoots placed on my heart can make it beat more quietly.

Auf das Trinkglas eines verstorbenen Freundes [On the Drinking Glass of a Dead Friend]

You splendid glass, now you stand empty, glass that he often raised with pleasure. Meanwhile the spider has spun a dismal crape around you. Now you shall be filled moon-bright with the gold of the German vines! I look down into the sacred glow of your depths with pious trembling. What I espy at the bottom cannot be spoken of to the common herd. But it becomes clear to me at this moment that nothing can separate friend from friend. To this belief, precious glass, I drain you courageously! The gold of the stars is clearly reflected, O goblet, in your dear blood! Quietly the moon passes over the valley. The hour of midnight tolls with gravity. The glass is empty! The sacred sound is re-echoed in its crystal depths.

Quattro Canti dalle Serate Musicale, by Gioacchino Rossini

La Pastorella Della Alpi (The Shepherdess of the Alps) (Carlo Pepoli)

I am the beautiful shepherdess,
who goes down each morning,
and offers a hand basket
of fresh fruit and flowers.

Who comes at the first brightness
will have pretty roses
and dewy apples,
come to my garden. Ahu.

Who in the horror of the night,
lost his way,
at my cottage
will find it again.

Come, oh traveler,
the shepherdess is here,
but the flowers of her thought
to one alone will she give! Ahu.

L'Invito (The Invitation) (Carlo Pepoli)

Come, oh Roger,
to your Eloise,
seperated from you
cannot remain:

To my tears
respond,
come, receive,
my prayer.

Come, oh beautiful angel,
come, my beloved,
on my bosom,
to rest your ear!

Hear if love throbs,
if it invites
come, my life,
make me sigh.

La Promessa (The Promise) (Pietro Metastasio)

I will never beable
to leave you my love,
don't believe,
dear pupil;

Not even for a joke
would I deceive you.

You alone
are my sparks,
and you know,
dear pupil;

My beautiful fire
ever that I live for.

L'Orgia (The Orgy) (Carlo Pepoli)

Let us, sing to ladies and liquor,
appreciate life between Bacchus and Cupid!
If he has love in his heart, he has wine in his head,
that joy, that festival, that attractive zeal!
Loving, joking, toasting liquor,
I ignite, I escape worries and sorrow.
Sing, appreciate life between Bacchus and Cupid!

Dance, sing, raise the glass,
laugh, challenge the sad thoughts,
loving, joking, toasting liquor,
I ignite, I escape worries and sorrow,
singing, laughing,
appreciate life between Bacchus and Cupid!

Divine queen the mother of joyous love,
renewing each heart, leaping, bubbling with life,
boiling is the divine wine of the lord of the earth,
dancing, swaying, that fragrance, that vapor!
yes its time, ripened with sacred fury.
Sing, laugh,
life is complete between Bacchus and Cupid.

KURT WEILL

THE FRENCH SONGS

English synopses by Susan Grayson

YOUKALI: TANGO HABANERA

Wandering at the will of the sea, my vagabond bark led me to the end of the world. It's quite a small island, but the sprite who dwells there politely invites us to tour it.

Youkali is the land of our desires. It means happiness and pleasure; it is the land where we leave cares behind. It is the beacon in our clouded night, the star we follow; it's Youkali. There we keep our promises. It is the land of shared love. It means the hope in all human hearts, the rescue we all wait for. Youkali is the land of our desires. It means happiness and pleasure, but it's only a dream, a folly. There is no Youkali.

And life, tedious and banal, drags us along. Yet the poor human soul, seeking oblivion everywhere, knew how, in leaving this earth, to find the mystery where our dreams are buried, in some Youkali.

Youkali is the land of our desires. It means happiness and pleasure; it is the land where we leave cares behind. It is the beacon in our clouded night, the star we follow; it's Youkali. There we keep our promises. It is the land of shared love. It means the hope in all human hearts, the rescue we all wait for. Youkali is the land of our desires. It mean happiness and pleasure, but it's only a dream, a folly. There is no Youkali.

NANNA'S LIED

(Nanna's Song)

1
Gentlemen, I was only seventeen when I landed on the love market. And I learned a lot of things—mostly bad, but that was the game. Still I resented much of it. (After all, I am a human being.)
Thank God, it all goes by quickly—both the love and sorrow. Where are the tears of last night? Where are the snows of years gone by?
2
As the years go by, it gets easier on the love market—easier to embrace a whole troop there. But it's amazing how your feelings cool off when you're stingy with them. (After all, everything gets used up eventually.)
Thank God it all goes by quickly—both the love and sorrow. Where are the tears of last night? Where are the snows of years gone by?
3
And although you learn the tricks of the trade on the love market, it's never easy to convert lust into small change. Still it can be done, but meanwhile you get a little older. (After all, you can't stay seventeen forever.)
Thank God it all goes by quickly—both the love and sorrow. Where are the tears of last night? Where are the snows of years gone by?

COMPLAINTE DE LA SEINE

(Lament of the Seine)

At the bottom of the Seine there is gold, and rusty boats, jewels, and weapons. In the depths of the Seine are the dead. There are tears, there are flowers nourished on slime and mud. There are hearts which suffered too well to live, and pebbles and grey creatures, the soul of the sewer exhaling poison from its mouth. There are rings tossed in by the misunderstood, and the feet of a cadaver sliced by a propeller. And the accursed fruits of a sterile womb, the unloved and aborted, the city's vomit. All this rests at the bottom of the Seine.
Oh merciful Seine, the cadavers' home; oh bed with linen of slime, river of garbage with neither beacon nor harbor; singer who lulls the morgue and the bridges; welcome the poor, the woman, the drunkards, the demented. Mingle their sobs with the sound of your waves, and carry their hearts among the pebbles.

THE GERMAN SONGS

English synopses by Kim H. Kowalke

DER ABSCHIEDSBRIEF

(The Farewell Letter)

For two full hours now I've been sitting in the Cafe Bauer. If you're no longer interested, then tell me to my face! My cream won't turn sour just because of that. To hell with you, my sweetheart. So what? Let's call it quits. You mustn't think that I'll miss you. We're all washed up. Even I have what they call "honor." Don't show up again, my darling, or I'll throw you out.

You're not the first one to disappear like that. I don't deserve that kind of treatment, sonny. Do you actually think that I couldn't replace you? There are plenty of better fish in the sea.

I'm wearing the green poplin dress—the one that has a hole in it, thanks to you. You know how revealing it is. Also, I still have a pillowcase that I started for you. You were supposed to get it on Christmas Eve. That's all over now, and all the same to me. Others will sleep on it—more than once. Because what's over, sweetheart, is gone for good.

I'm not proud. The situation doesn't call for that. If you've got some money, send it fast. A bald-headed man is sitting across from me and leering. That's the boss from Engelhorn's Hotel! Well, what do you know! The gentleman across the table just asked if I would like to...—because he would very much like to... He has cash, the old crook. Keep your money! And sleep by yourself, my boy!

You're just like them all. The old fogey is coming over. He's going to take me with him...So, bug off! Kiss my ass! With all my heart, your friend, Erna Schmidt.

Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
Seventh Concert

Tuesday, August 20, 1991 at 8:30 P.M.
Theatre Concert Hall

Beethoven	Overture to *Egmont*
	Lothar Koenigs, conductor Aachen, Germany
Barber	Essay for Orchestra No. 1, Op. 12
	Alexander Platt, conductor Westport, Connecticut
Tchaikovsky	Overture "Romeo and Juliet"
	Mark Stringer, conductor New York, New York

Intermission

Berg	Three Pieces for Orchestra, Op. 6 Praeludium Reigen Marsch
Strauss	Emperor Waltz (Kaiser Walzer), Op. 437
	Marek Janowski, conductor

This program was prepared under the supervision of Marek Janowski and Gustav Meier.

"Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art . . . We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance."

Serge Koussevitzky
Opening Exercises, 1941

The Tanglewood Music Center invites 150 of the world's most talented young musicians to study as Fellows for the summer with tuition fully underwritten by the generosity of donors to the program. A performance facility worthy of these musicians is presently the program's greatest need. The new Concert Hall will provide an appropriate home for all of the many concert activities presented by these gifted performers, and will serve as the home of the Boston Symphony Orchestra's Recital Series and Friday Prelude Concerts. It will also allow music lovers like you to experience music in a superb new environment, and to create a lasting gift to future generations.

For information on how you can participate in this exciting venture, please visit the Friends Office at Tanglewood or call Joyce Serwitz at 617-638-9273. We give special thanks to the following donors, who are helping to make the new Concert Hall a reality.

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ORCHESTRA PERSONNEL
(Winds, brass and percussion listed alphabetically)

First violins

Josefina Vergara
Florence Altenburger

Kiichi Watanabe
Natalie Leggett

Aet Ratassepp
Jennifer Carsillo

Lisa K. Ferguson
Wendy Putnam

Leah Roseman
Yuan Yu

Brynn Albanese
Emi Ohi Resnick

Judith Chamberland
Robert J. Chiu

Second violins

Sangeeta Swamy
Takane Funatsu

Ayano Ito
Hilary Walther

Chung-Mei Chang
Deborah Widdup

Jessica Wakefield
Sharon Gewirtz

Sarah Roth
Yeh Shen

Ariadne Daskalakis
Rebecca Whitling

Gabrielle Shek
*Rebecca Fischer

Violas

Ralph Farris
Anke Hendrichs

Dov Scheindlin
Joan Derhovsepian

Steffen Drabek
Laura Shuster

Daniel Panner
Piotr Swic

Sarah Wetherbee
Victoria Eanet

Jennifer Stahl
Kathleen Sihler

Cellos

Darrett Adkins
Adam Fisher

Eric Gaenslen
Sophie Willer

Margaret Parkins
Felix Wang

Achim Melzer
Johan Stern

Andrea Markosh
Bridget MacRae

Alexander Ezerman
Melissa Barnard

Basses

Erik Gronfor
Josee Deschenes

Jacqueline Pickett
Jonathan Imsande

William Everett
Tracy Rowell

Jeffrey Weisner

Flutes

Nathalie Lacaille
Melissa Mielens
Makiko Nishio
Christina Smith
Lisa Wienhold

Oboes

Marion Arthur
Gustav Highstein
Pierre Roy
Jennifer Weeks
Tricia Wlazlo

Clarinets

Scott Andrews
Robert Olivia
Orit Orbach
Erika Shrauger
Jerome Simas

Bassoons

Daniel Burdick
Kristen Marks
Daniel Matsukawa
Shawn Mouser
Steve Wangler

Horns

Beth Beeson
Elizabeth Cook
Suzanne George
Kristin Jurkscheit
Andrea Menousek
John Rieckhoff

Trumpets

Zhong-Hui Dai
Brian Neal
Donald Sipe
Herbert Smith
Matthew Sonneborn

Trombones

Darren Acosta
Jon Etterbeek
Mark Hetzler

Bass trombone

Randall Hestand

Tuba

David Moen

Percussion

Scott Jackson
Brian Jones
Ronald Kushmaul
Brent Kuszyk
*Gary Wallen
Gregory White
Peter Wilms

Harps

John Carrington
Susan Robinson

Keyboards

Joel Fan
Marc Ryser

Librarian

John Perkel

Orchestra Manager

Harry Shapiro

Stage Management

Gregg Brighenti
Keith Elder
Matthew Lane
Gary Wallen

*Guest artist

Beethoven: Overture to Goethe's Egmont

Goethe completed his historical tragedy *Egmont* in 1788 while on a tour of Italy. The historical count Egmont was the most illustrious victim of Spanish tyranny in the sixteenth-century Netherlands, seized by the Duke of Alba and executed in Brussels on 4 June 1568. Some twenty years after the writing of the play, Beethoven was commissioned by the Vienna Court Theatre to prepare the incidental music called for by Goethe. Most of the overture uses no musical material from the incidental music to the play itself, except for the coda in which Beethoven suddenly quotes from the victory symphony, the very last music to be heard in the play. Coming at the end of the usually sombre thematic material of the main part of the overture, it arouses a terrific sense of victory.

Barber: First Essay for Orchestra, Op. 12

Barber chose the title "Essay" for his piece to suggest the literary form of a short work that explores a single aspect of a subject. It begins with a somber Andante sostenuto in which a small gesture is repeated, putting forth lyrical extensions leading to an impassioned climax. A strongly contrasting Allegro molto in 3/4 is brighter in color and movement which gathers itself for a final weighty statement of the opening theme. The close is questioning, left hanging on the suspended dominant.

Tchaikovsky: "Romeo and Juliet" Fantasy Overture after Shakespeare

It took Tchaikovsky a decade to bring this fantasy-overture to its present form. The final changes, even though very slight, perfected the work that remains among his most satisfying in structure and expressive power. The soft opening hints at liturgical music without actually quoting an ecclesiastical melody. Gradually the music grows more forceful and foreboding. A single chord echoed throughout the orchestra suddenly explodes into the violent principal theme of the feuding families. The "fight" music modulates with a melting effect down one half-step just as the love theme takes over. But as the love music dies away in lingering afterthoughts, the development recalls the feud. The"hovering" figure from the opening conflicts with other motives and builds to a powerful restatement. Throughout this development Tchaikovsky withholds the soaring love theme until the climactic recapitulation. It is only then that the entire orchestra plays in full force. The wonderfully expressive ending, as it stands today, came finally in 1880.

Berg: Three Pieces for Orchestra

No other work of Berg's shows such a feverish complexity of texture; no other printed score of his contains such a density of expression marks or changes of tempo, and only *Wozzeck* has an orchestra of comparable size. There are five cyclic themes which serve to unify the Three Pieces. The *Praeludium* demonstrates the most symmetrical structure in the Three Pieces. Its formal outlines are easily perceived, beginning and ending in unpitched percussion. Rhythmic layers are added one by one and are then peeled away in retrograde, leaving only a single tam-tam stroke at the end. The second piece, *Reigen*, is entirely different in character. The title means "round dance" or merry-go-round. The greater part of the piece emphasizes harmonic and coloristic dimensions, nothing like the relentless contrapuntal development of motives in the other two pieces. The *Marsch* is as long as the *Praeludium* and *Reigen* combined, and more frantic than either of them. It serves not only as a climax to the Three Pieces but as a capstone to all of Berg's pre-war achievement. The Three Pieces have never been among Berg's most popular works, standing even today at the limits of technical difficulty for most orchestras.

Strauss: Emperor Waltz, Op. 437

Most of Johann Strauss' five hundred or so marches, waltzes, polkas and galops were written with a light hand and in the shortest possible time - often in the morning for a performance that same evening. Perhaps the most universally famous waltzes are "The Blue Danube" and the "Emperor" waltz. In 1888 Strauss celebrated the 40th anniversary of the coronation of Emperor Franz Joseph by writing the "Emperor" waltz, which a perceptive Frenchman described as "the most beautiful blossom of all that the fantastic tree of Strauss music has scattered over Vienna."

Program notes edited by Brian D. Kerr from essays by Steven Ledbetter and Mark DeVoto.

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 FIRST WEEK YAIP

YOUNG ARTISTS INSTRUMENTAL PROGRAM June 30-July 7,1991

Steven Karidoyanes, Orchestra Manager

SUNDAY,June 30	MONDAY, July 1	TUESDAY 2	WEDNESDAY 3
WSC-West Street Campus TWD-Tanglewood Main Grounds 5:00 pm "Alleluia" Chorus Rehearsal Theatre, TWD 6:00 pm TMC Opening Ceremonies Theatre, WSC 7:00pm BUTI Opening Ceremonies & BBQ WSC	AUDITIONS Woodwinds: 8:45-11:15 am Brass:11:20-1:00pm Violins:1:40-6:30pm Theatre, WSC Percussion:8-9:00pm Lively Stones, WSC	AUDITIONS Violas: 8:45-10:25 am Celli:10:30-12:30 Bass:12:35-1:30 pm Theatre, WSC 9:45-11:45 am WW/BR/PERC Sectional Mr. Voisin West Barn,TWD 2:30 String Sectionals (Check bulletin board for (locations) 7:00-8:00 pm Campus Meeting Theatre,West Street Campus	8:45-11:45 am Strings Sectional Mr. Chen West Barn,TWD 8:45-11:45am WW/BR/PERC Sectional Mr. Voisin East Barn,TWD 1:15-3:15pm Bass Ensemble Mr. Seeber Parlour, WSC 1:15-3:15pm Brass Ensemble Meeting Mr. Voisin Theatre, WSC 3:30-5:30pm Orchestra Meeting Mr. Karidoyanes Theatre, WSC

THURSDAY 4	FRIDAY 5	SATURDAY 6	SUNDAY 7
8:45-11:45 am YAO Rehearsal Mr. Chen West Barn, TWD 1:15-2:30 pm Chamber Music Orientation Session Strings&Woodwinds Mr. Jennings & Mr. Sloane Theatre, WSC 3:00-4:00 pm "On Making Music" Mr. Abravanel Theatre,WSC	8:45-11:45 am YAO Rehearsal Mr. Chen West Barn, TWD 1:15-3:15 pm Perc. Ensemble 1:15-3:15 pm Bass Ensemble 1:15-3:15 pm Chamber Music A Locations TBA 3:30-5:30 pm Chamber Music B Locations TBA 3:30-5:30 pm Brass Ensemble Mr. Voisin Locations TBA	10:30-12:00 noon YAO Rehearsal Mr. Chen West Barn, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 FIRST WEEK YAQP
YOUNG ARTISTS QUARTET PROGRAM June 30-July 7, 1991

Norman Fischer, Director

SUNDAY 30 JUNE	MONDAY 1 JULY	TUESDAY 2	WEDNESDAY 3
WSC-West Street Campus TWD-Tanglewood Main Grounds 5:00 pm "Alleluia" Chorus Rehearsal Theatre, TWD TMC Opening Exercises, Theatre, TWD 7:00 pm BUTI BBQ and Opening Ceremonies WSC 9:00-10:00 pm	Individual Practice AUDITIONS 7:30-10 pm Library, WSC Violas: 7:30 pm - Chi 7:45 pm - Hogg 8:00 pm - Kam Violins: 8:15 pm - Caplan 8:30 pm - Kim 8:45 pm - Park 9:00 pm - Semanchik 9:15 pm - Wood 9:30 pm - Minn Celli: 9:45 pm - Chung 10:00 pm - Johnson 10:15 pm - Rott Orientation Meeting Library, WSC	9:00-10:00 am Orientaion Meetinge Science Bldg. #1 10:00-11:00 am Individual Practice 2:00-5:00 pm Reading rehearsals Science Bldg. Rooms 1 & 2 7:00-8:00 pm Campus Meeting Theatre, WSC	8:00 am Individual Practice 8:45-11:45 am Quartet Rehearsals and Coachings, Science Bldg., Rml 2, and 3 Cello Lessons, Mr. Fischer Science Bldg. rms. 1,2, and 3 2:00 pm - 3:00 pm - 4:00 pm - 2:00 pm Violin Meeting Mr. Jennings, Science Bldg., Rm. 2 Lessons TBA Viola lessons Mr. Zaretsky TBA

THURSDAY 4	FRIDAY 5	SATURDAY 6	SUNDAY 7
8:00 am Individual Practice 8:45 - 11:45 am Quartet Rehearsals and Coachings Science Bldg. Rms. 1,2, and 3 1:30-3:30 pm Individual Practice	8:00 am Individual Practice 8:45 - 11;;45 am Quartet Rehearsals and Coachings Science Bldg. Rms. 1,2, and 3 4:00 - 5:30 pm Masterclass Theatre, WSC	9:30 am Quartet Rehearsals Science Bldg. Rms. 1,2, and 3	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 FIRST WEEK YAPP

YOUNG ARTISTS PIANO PROGRAM June 30-July 7 1991

Maria Clodes Jaguaribe, Director

SUNDAY 30 JUNE	MONDAY 1 JULY	TUESDAY 2	WEDNESDAY 3
WSC-West Street Campus TWD-Tanglewood Main Grounds	Lessons, Ms. Jaguaribe Library, WSC 8:30 am Asakawa 9:15 am Askren 10:00 am Buck 10:45 am Hardink	Lessons, Ms. Jaguaribe Library, WSC 8:30 am Needleman 9:15 am Patkai 10:00 am Piafsky 10:45 am Samuel	Lessons, Ms. Jaguaribe Library, WSC 8:30 am Eildebrandt 9:15 am Lambert 10:00 am Lee 10:45 am Mc Cullough
5:00 pm "Alleluia" Chorus Rehearsal Theatre, TWD	11:30 am Masterclass: Eildebrandt Lambert Lee Mc Cullough Library, WSC	11:30 am Masterclass: Self Weinstein Witkowski Young Library, WSC	11:30 am Masterclass: Asakawa Askren Buck Hardink Library, WSC
6:00 pm TMC Opening Ceremonies Theatre,TWD	Lessons, Ms. Hodgins Library,WSC 1:15 pm Self 2:00 pm Weinstein 2:45 pm Witkowski 3:30 pm	7:00-8:00 pm Campus Meeting Theatre, WSC	Lessons,Ms. Hodgins Library,WSC 1:15 pm Young 2:00 pm Eildebrandt 2:45 pm Lambert 3:30 pm
7:00 pm BUTI Opening Ceremonies & BBQ WSC	6:30-10:00 pm Piano Chamber Music Auditions Little Red School House		

THURSDAY 4	FRIDAY 5	SATURDAY 6	SUNDAY 7
Lessons, Ms. Jaguaribe Library, WSC 8:30 am Self 9:15 am Weinstein 10:00 am Witkowski 10:45 am Young	Lessons, Ms. Hodgins 159 West Street Lenox 8:30 am Needleman 9:15 am Piafsky 10:00 am Samuel 10:45 am Asakawa 11:30 am Askren 12:15 noon Buck 1:00 pm Hardink		
11:30 am Masterclass: Needleman Patkai Piafsky Samuel Library, WSC			
Lessons, Ms. Hodgins Library, WSC 1:15 pm Lee 2:00 pm Mc Cullough 2:45 pm Patkai 3:30 pm			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 FIRST WEEK YAVP

YOUNG ARTISTS VOCAL PROGRAM June 30-July 7 1991

Joan Heller, Director

SUNDAY 30 JUNE	MONDAY 1 JULY	TUESDAY 2	WEDNESDAY 3
WSC-West Street Campus TWD-Tanglewood Main Grounds 5:00 pm "Alleluia" Rehearsal Theatre, TWD 6:00pm Opening Ceremonies Theatre, TWD 7:00 pm BUTI Opening Ceremonies & BBQ WSC	7:30am-8:30 am Breakfast 9:00-10:30 am Theory Placement Examinations Chicken Coop & Science Bldg. 11:15-12:00 noon Staff Show East Barn, TWD 1:00-3:00 pm Chorus East Barn, TWD 3:00-5:00 pm Vocal Auditions East Barn, TWD 6:45-10:00 pm Voice Auditions Theatre, WSC 10-10:30 pm Staff Meeting Theatre, WSC	7:30am-8:30 am Breakfast 10:00-11:30 am YAVP Faculty & Staff Meeting Chicken Coop (Students Free) 1:00-3:00 pm Chorus East Barn, TWD 3:00-4:00 pm Group 1: Small Ensemble Group 2: Diction East Barn, TWD 7:00 pm-8:00 pm Campus Meeting Theatre, Wsc	7:30am-8:30am Breakfast 8:30-10:00 am Voice Lessons & Coaching Chicken Coop Bunkhouse WSC Theatre 10:00 am-11:45 am E-Theory-C. Coop A&I-Voice Class WSC Theatre 1:00-3:00 pm Chorus East Barn, TWD 3:00-4:00 pm 1-Small Ensemble 2-Diction East Barn, TWD 4:00-5:00 pm Staff Meeting East Barn, TWD (Students Free)

THURSDAY 4	FRIDAY 5	SATURDAY 6	SUNDAY 7
7:30 am-8:30 am Breakfast 8:30 am-10:00 am Voice lessons & Coaching Chicken Coop Bunkhouse WSC Theatre 10:00 am-11:45 am A&I-Theory, C. Coop WSC Theatre 1:00 pm-3:00 pm Chorus East Barn, TWD 3:00 pm-4:00 pm 2-Small Ensemble 1-Diction East Barn, TWD	7:30 am-8:30 am Breakfast 8:30 am-10:00 am Voice Lessons & Coaching Chicken Coop Bunkhouse WSC Theatre 10:00 am-1:00 pm Lecture Dr. Jamie Redgrave WSC Theatre 2:00 pm-4:00 pm Chorus East Barn, TWD	10:00 am-1:00 pm YAVP Recital Theatre,WSC	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 FIRST WEEK YACP

YOUNG ARTISTS COMPOSITION PROGRAM June 30-July 7 1991

Dr. Robert Sirota, Director

SUNDAY 30 JUNE	MONDAY 1 JULY	TUESDAY 2	WEDNESDAY 3
WSC-West Street Campus	9:00-10:30 am Theory Placement Exam, Chicken Coop #9+#12	9:00-12:00 noon Lessons 42 Walker Street	9:00-12:00 noon Lessons 42 Walker Street
TMC-Tanglewood Main Grounds	11:00-12:30 pm Orientation Meeting with Dr. Sirota & Mr. Wachner 42 Walker St., Lenox	1:00-3:00 pm Chorus East Barn, TWD	1:00-3:00 pm Chorus East Barn, TWD
5:00 pm "Alleluia" Chorus Rehearsal Theatre, TWD	1:30-3:00 pm Musicianship Class 42 Walker St., Lenox	7:00-8:00 pm Campus Meeting Theatre, WSC	3:30-5:00 pm 20th Century Music Mr. Wachner, Library, WSC
6:00 pm TMC Opening Exercises Theatre, TWD	6:45-10:00 pm Vocal Auditions Theatre, WSC		
7:00 pm BUTI Opening Ceremonies & BBQ			

THURSDAY 4	FRIDAY 5	SATURDAY 6
8:45-9:45 am Theory Chicken Coop #12	9:00-12:00 noon Lessons 42 Walker Street	
9:00-12:00 noon Lessons 42 Walker Street	2:00-4:00 pm Chorus East Barn, TWD	
1:00-3:00 pm Chorus East Barn, TWD	4:30-6:00 pm First Composition Readings Library, WSC	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 FIRST WEEK EBS

EMPIRE BRASS SEMINAR June 30-July 7 1991

SUNDAY 30 JUNE	MONDAY 1 JULY	TUESDAY 2	WEDNESDAY 3
WSC-West Street Campus TWD-Tanglewood Main Grounds 5:00 pm "Alleluia" Chorus Rehearsal Theatre, TWD 6:00 pm TMC Opening Exercises Theatre, TWD 7:00 pm BUTI Opening Ceremonies & BBQ WSC	9:00 am-AUDITIONS Trpts-Koussevitzky Horns-Kenmore Trbs-Stein Tubas-Fiedler (1 prepared solo & sight-reading) 1:30-2:00 pm Orientation Meeting and Audition Results Koussevitzky 2:00-3:30 pm First Rehearsals 1. Koussevitzky 2. Stein 3. Kenmore 4. Fiedler 5. Fenway 6. Greylock	9:30-11:30 am Coachings (6 locations) 1:30-3:30 pm Coachings (6 locations) 4:00-5:30 pm Empire Brass Open Rehearsal Koussevitzky	9:30-11:30 am Coachings (6 locations) 1:30-3:30 pm Individual Instrument Masterclasses Atlantic Brass Trpts-Koussevitzky Horns-Kenmore Trbs-Stein Tubas-Fiedler 4:00-5:30 pm Empire Brass Open Rehearsal Koussevitzky

THURSDAY 4	FRIDAY 5	SATURDAY 6
9:30-11:30 pm Coachings (6 locations) 1:30-3:30 pm Master Coachings (6 locations) 4:00-5:30 PM Empire Brass Open Rehearsal Koussevitzky	9:30-11:30 am Dress Rehearsals (6 locations) 1:30-4:00 pm Performance Class Cafeteria WSC	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE -SUMMER 1991 FIRST WEEK FLUTE

FLUTE SEMINAR June 30-July 7 1991

SUNDAY 30 JUNE	MONDAY 1 JULY	TUESDAY 2	WEDNESDAY 3
WSC-West Street Campus TWD-Tanglewood Main Grounds	9:00-11:00 am Ms. Dwyer,Ms. Buyse Seminar; East Barn, TWD	9:00-12:00 noon Ms. Dwyer Seminar, East Barn, TWD	9:00-12:00 noon Ms. Dwyer Seminar, Theatre, WSC
5:00 pm "Alleluia" Chorus Rehearsal Theatre, TWD	1:00-4:00 pm Ms. Dwyer Seminar Little Red School House (LRSH),WSC	1:30-3:00 pm Ms. Buyse Seminar LRSH	1:30-4:00 pm Ms. Dwyer Seminar LRSH
6:00 pm TMC Opening Ceremonies Theatre, TWD		7:00-8:00 pm Campus Meeting Theatre, WSC	
7:00 pm BUTI Opening Ceremonies & BBQ WSC			

THURSDAY 4	FRIDAY 5	SATURDAY 6
9:00-12:00 noon Ms. Dwyer Seminar Theatre, WSC	9:00-12:00 noon Ms. Dwyer Seminar East Barn, TWD	1:00-3:30 pm Ms. Dwyer Seminar Theatre, WSC
2:00-4:00 pm Ms. Buyse Seminar LRSH		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 FIRST WEEK L&A

LISTENING AND ANALYSIS SEMINAR June 30-July 7 1991

Dr. Jeremy Yudkin, Director

SUNDAY 30 JUNE	MONDAY 1 JULY	TUESDAY 2	WEDNESDAY 3
WSC - West Street Campus		10:00 am BSO Rehearsal Shed, TWD	10:00 am BSO Rehearsal Shed, TWD
TWD - Tanglewood Main Grounds	1:30-3:30 pm Seminar, Dr. Yudkin Rust Room Highwood, TWD	1:30-3:30 pm Seminar, Dr. Yudkin Rust Room Highwood, TWD	1:30-3:30 pm Seminar, Dr. Yudkin Rust Room Highwood, TWD
5:00 pm "Alleluia" Chorus Rehearsal Theatre, TWD		7:00-8:00 pm Campus Meeting Theatre, WSC	4:00 pm BSO Rehearsal Shed, TWD
6:00 pm TMC Opening Exercises, Theatre, TWD			
7:00 pm BUTI BBQ and Opening Ceremonies, WSC			

THURSDAY 4	FRIDAY 5	SATURDAY 6
10:00 am BSO Rehearsal Shed, TWD	10:00 am BSO Rehearsal Shed, TWD	10:30 am BSO Open Rehearsal Shed, TWD
1:30-3:30 pm Seminar, Dr. Yudkin Rust Room Highwood, TWD	1:30-3:30 pm Seminar, Dr. Yudkin Rust Room Highwood, TWD	
1:30 pm TMCO Rehearsal Shed, TWD		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 FIRST WEEK HARP

HARP SEMINAR June 30-July 7 1991

Lucile Lawrence, Director

SUNDAY 30 JUNE	MONDAY 1 JULY	TUESDAY 2	WEDNESDAY 3
WSC-West Street Campus TWD- Tanglewood Main Grounds 5:00 pm "Alleluia" Rehearsal Theatre, TWT 6:00 pm Opening Ceremonies Theatre, TWD 7:00 pm BUTI Opening Ceremonies & BBQ WSC	Lessons : Ms. Lawrence 30-A Stockbridge Rd. Lenox (See Map) 1:00 pm: Coates 2:00 pm: Ellins 3:00 pm: Fisch 4:00 pm: Huhn	Lessons : Ms. Lawrence 30-A Stockbridge Rd. Lenox (See Map) 11:00 am: Jones 12:00noon: LeBlanc 1:00 pm: Ramsey 2:00 pm: Russell 3:00 pm: Suh 4:00 pm: Trent 7:00-8:00 pm Campus Meeting Theatre, WSC	Individual Practice

THURSDAY 4	FRIDAY 5	SATURDAY 6
Lessons : Ms. Lawrence 30-A Stockbridge Rd. Lenox 1:00 pm: Coates 2:00 pm: Ellins 3:00 pm: Fisch 4:00 pm: Huhn	Lessons : Ms. Lawrence 30-A Stockbridge Rd. Lenox 11:00 am: Jones 12:00 noon: LeBlanc 1:00 pm: Ramsey 2:00 pm: Russell 3:00 pm: Suh 4:00 pm: Trent	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991

FIRST WEEK
June 30-July 7, 1991

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SPECIAL EVENTS
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SUNDAY 30 JUNE	MONDAY 1 JULY	TUESDAY 2	WEDNESDAY 3
WSC - West Street Campus TWD - Tanglewood Main Grounds 2:30 pm Boston Symphony Chamber Players Members of the Juilliard Quartet Gilbert Kalish, Piano All Mozart program Theatre, TWD 5:00 pm "Alleluia" rehearsal for TMC opening exercises Theatre, TWD 6:00 pm TMC Opening Exercises Theatre, TWD 7:00 pm BUTI BBQ and Opening Ceremonies, WSC		7:00 - 8:00 pm Campus Meeting Theatre, WSC 8:30 pm Juilliard String Theatre, TWD	8:30 pm Juilliard String Quartet Theatre, TWD

THURSDAY 4	FRIDAY 5	SATURDAY 6	SUNDAY 7
3:00 pm **INDEPENDENCE DAY FESTIVITIES,** TWD 3:00-4:00 pm "On Making Music," Mr. Abravanel Theatre, WSC 7:00 pm Bob Dylan Shed, TWD (Popular Artist Series)	In Memory of **LEONARD BERNSTEIN** 7:00 pm Prelude Concert Emanuel Ax, members of the BSO Shed, TWD 9:00 pm BSO and Tanglewood Festival Chorus (Ozawa/Behrens/Norman) Shed, TWD	In Memory of **LEONARD BERNSTEIN** 10:30 am BSO Open Rehearsa Shed, TWD 8:30 pm TMC Orchestra (Ozawa/Knussen/St. Clair) Shed, TWD	In Memory of **LEONARD BERNSTEIN** 10:00 am Chamber Music TMC Fellows Theatre, TWD 2:30 pm BSO Tanglewood Festival Chorus (Ozawa/Perlman/Anderson/Hampson) Shed, TWD 8:30 pm Sonata Recital TMC Fellows Theatre, TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 SECOND WEEK YAIP

YOUNG ARTISTS INSTRUMENTAL PROGRAM July 8-14, 1991

Steven Karidoyanes, Orchestra Manager

MONDAY 8 JULY	TUESDAY 9	WEDNESDAY 10	THURSDAY 11
8:45-10:00 am	8:45-10:00 am	8:45-11:45 am	8:45-11:45 am
Sectionals	Sectionals	YAO Rehearsal	YAO Rehearsal
Strings, West Barn	Strings, West Barn	Mr. Chen	Mr. Chen
Mr. Karidoyanes	Mr. Chen	West Barn, TWD	West Barn,TWD
WW, Brass, Perc.	WW, Brass, Perc.	1:15 pm	
East Barn	East Barn	Bass Ensemble	
Mr. Chen	Mr. Karidoyanes	Parlour, WSC	
10:15-11:45 am	10:15-11:45 am		
YAO Rehearsal	YAO Rehearsal	1:15 pm	
Mr. Chen	Mr. Chen	Perc. Ensemble	
West Barn, TWD	West Barn, TWD	Lively Stones, WSC	
	1:15-3:15 pm		
12:30 pm	Chamber Music A	1:15 pm	
Staff Meeting	3:30-5:30 pm	Chamber Music A	
Cafeteria, WSC	Chamber Music B		
1:15 pm		Brass Ensemble	
Bass Ensemble	8:30 pm	TBA	
Parlour WSC	TMC Fellows		
1:15 pm	Sonata Recital	3:30 pm	
Perc. Ensemble	Theatre, TWD	Chamber Music B	
Lively Stones, WSC			
Brass Ensemble			
Time, TBA			

FRIDAY 12	SATURDAY 13	SUNDAY 14
8:45-11:45 am	10:00-11:00 am	10:00 am:
YAO Rehearsal	YAO Rehearsal	Chamber Music
Mr. Chen	Mr. Chen	Concert
West Barn, TWD	West Barn, TWD	TMC Fellows
		Theatre, TWD
1:15 pm :	2:00 pm :PUTI	
Bass Ensemble	YAO, Concert I	
Parlour, WSC	Zuohuang Chen	
1:15 pm:	Conductor	
Perc. Ensemble	Theatre, TWD	
Lively Stones		
1:15 pm	8:30 pm	
Chamber Music A+B*	TMCO	* B groups
Brass Ensemble(tba)	Concert III	Check locations
3:45-6:00 pm	Theatre, TWD	for today only
YAO Dress Rehearsal		
Mr. Chen		
Theatre, TWD		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991
YOUNG ARTISTS QUARTET PROGRAM

SECOND WEEK YAQP
July 8 - 14, 1991

Norman Fischer, Director

MONDAY 8	TUESDAY 9	WEDNESDAY 10	THURSDAY 11
8:45-11:45 am Quartet Rehearsals and Coachings, Mr. Fischer Science Bldg., rooms 1,2, & 3	8:00-8:45 am Violin Scale Class, Mr. Jennings Science Bldg., Rm. 1 8:45-11:45 am Quartet rehearsals and Coachings, Mr. Jennings Science Bldgs, Rooms 1,2,& 3	8:45-11:45 am Quartet Rehearsals and Coachings, Mr. Fischer Science Bldgs. #1,2, & 3 4:00-5:00 pm Master Class Theatre, WSC	8:00-8:45 pm Violin Scale Class, Mr. Jennings Science Bldg. #1 8:45-11:45 am Quartet rehearsals and Coachings Mr. Jennings Science Bldg. #1,2,3
12:30 pm Staff Meeting Cafeteria, WSC			
4:00-5:30 pm Masterclass Theatre, WSC	8:30 pm Sonata Recital TMC Fellows Theatre, TMD		

FRIDAY 12	SATURDAY 13	SUNDAY 14
8:45-11:45 am Quartet Rehearsals and Coachings Mr. Fischer Science Bldgs. #1,2,& 3	9:30 am Quartet rehearsals Science Bldgs. #1,2,& 3	10:00 am Chamber Music TMC Fellows Theatre, TMD
4:00-5:30 pm Masterclass Theatre, WSC	2:00 pm BUTI Young Artists Orch. Concert I Zuohuang Chen, Conductor Theatre, TMD	
7:00 pm Prelude Concert Joshua Bell Hawthorne Quartet BSO Members- Mendelssohn Octet Shed, TMD		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 SECOND WEEK YAPP

YOUNG ARTISTS PIANO PROGRAM July 8-14, 1991

Maria Clodes Jaguaribe, Director

MONDAY 8 JULY	TUESDAY 9	WEDNESDAY 10	THURSDAY 11
Lessons :	Lessons,	Lessons,	Lessons,
Ms. Jaguaribe	Ms. Jaguaribe	Ms. Jaguaribe	Ms. Jaguaribe
Library, WSC	Library, WSC	Library, WSC	Library, WSC
8:30 am Asakawa	8:30 am Needleman	8:30 am Hildebrandt	8:30 am Self
9:15 am Askren	9:15 am Patkai	9:15 am Lambert	9:15 am Weinstein
10:00 am Buck	10:00 am Piafsky	10:00 am Lee	10:00 am Witkowski
10:45 am Hardink	10:45 am Samuel	10:45am McCullough	10:45 am Young
11:30 am	11:30 am	11:30 am	11:30 am
Masterclass:	Masterclass:	Masterclass:	Masterclass:
Library, WSC	Library, WSC	Library, WSC	Library, WSC
Hildebrandt	Self, Weinstein	Asakawa	Needleman
Lambert, Lee	Witkowski, Young	Askren, Buck	Patkai, Piafsky
McCullough		Hardink	Samuel
12:30 pm		Lessons	Lessons
Staff Meeting		Ms. Hodgins :	Ms. Hodgins :
Cafeteria, WSC		Library, WSC	Library, WSC
		1:15 pm Young	1:15 pm Lee
Lessons:		2:00 pm Hildebrandt	2:00 pm Mc
Ms. Hodgins		2:45 pm Lambert	Cullough
Library, WSC			2:45 pm Patkai
1:15 pm Self			
2:00 pm Weinstein			
2:45 pm Witkowski			

FRIDAY 12	SATURDAY 13	SUNDAY 14
Lessons,	2:00 pm	2:30 pm
Ms. Hodgins	BUTI	ESO, (Nelson)
Library, WSC	Young Artists	Imogen Cooper
8:30 am Hildebrandt	Orchestra	piano
9:15 am Piafsky	Concert I	Shed, TWD
10:00 am Samuel	Eduard Cher	
10:45 am Asakawa	Conductor	8:30 pm
11:30 am Askren	Theatre, TWD	TMCC
12:15 noon Buck		Concert III
1:00 pm Hardink		Gustav Meier
		Conducting fellows
		Emanuel Ax, piano
		Theatre, TWD

YOUNG ARTISTS VOCAL PROGRAM July 8-14,1991

Joan Heller, Director

MONDAY 8 JULY	TUESDAY 9 JULY	WEDNESDAY 10	THURSDAY 11
8:30-10:00 am Voice Lessons & Coaching Chicken Coop Bunkhouse WSC Theatre 10:00-11:45 am A&B-Theory-Ch.C. H&I-Voice Class WSC Theatre 12:30 Staff Meeting Cafeteria WSC 1:00-3:00 pm Chorus East Barn, TWD 3:00-4:00 pm 2-Small Ens 1-Diction East Barn, TWD 6:30-7:45 pm Coachings Chicken Coop 1,4,9,12, 8:30 pm TMC Vocal Recital CMH, TWD	8:30-10:00 am Voice Lessons & Coaching Chicken Coop Bunkhouse WSC Theatre 10:00-11:45 am H&I-Theory-Ch.C. A&B-Voice Class WSC Theatre 1:00-3:00 pm Chorus East Barn, TWD 3:00-4:00 pm 1-Small Ens 2-Diction East Barn, TWD 6:30-7:45 pm Coachings Chicken Coop 1,4,9,12	8::30-10:00 am Voice Lessons & Coaching Chicken Coop Bunkhouse WSC Theatre 10:00-11:45 am A&B-Theory-Ch.C. H&I-Voice Class WSC Theatre 1:00-3:00 pm Chorus East Barn, TWD 3:00-4:00 pm 2-Small Ens 1-Diction East Barn, TWD 4:00-5:00 pm Staff Meeting East Barn 6:30-7:45 pm Coachings Chicken Coop 1,4,9,12,	8:30-10:00 am Voice Lessons & Coaching Chicken Coop Bunkhouse WSC Theatre 10:00-11:45 am H&I-Theory-Ch.C. A&B-Voice Class WSC Theatre 1:00-3:00 pm Chorus East Barn, TWD 3:00-4:00 pm 1-Small Ens 2-Diction East Barn, TWD 6:30-7:45 pm Coachings Chicken Coop 1,4,9,12, 8:30-10:00 pm Idomeneo Dress Rehearsal Shed, TWD

FRIDAY 12	SATURDAY 13	SUNDAY 14
8:30-10:00 am Voice Lessons & Coaching Chicken Coop Bunkhouse WSC Theatre 10:00-12:30 pm Special Event Folk dancing WSC Theatre 1:30 pm-3:30 pm Chorus East Barn, TWD	2:00 pm BUTI YAO Concert I Xuchuang Chen, Conductor Theatre, TWD 8:30 pm BSO (Ozawa) Idomeneo Shed, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 SECOND WEEK YACP CP

YOUNG ARTISTS COMPOSITION PROGRAM July 8-14, 1991

Dr. Robert Sirota, Director

MONDAY 8 JULY	TUESDAY 9 JULY	WEDNESDAY 10	THURSDAY 11
10:00-12:00 am "On his Music" Dr. Sirota 42 Walker Street Lenox 12:30 pm: Staff Meeting Cafeteria, WSC 1:00-3:00 pm Chorus East Barn, TWD 3:30-5:00 pm Musicianship Class Mr. Wachner Library, WSC	8:45 am: Lesson: Ben David 42 Walker Street 10:00 am: Honors Theory Mr. Wachner Chick.Coop. #9 11:15 am: Lesson: Copley 42 Walker Street 1:00-3:00 pm Chorus East Barn, TWD	Lessons: 9:00 am: Evans 10:00 am: Holland 11:00 am: Schmidt 1:30 pm: Sichitin 42 Walker Street 1:00-3:00 pm Chorus East Barn, TWD	8:45 am: Lesson: Stockberger 42 Walker Street 10:00 am: Honors Theory Mr. Wachner Chick.Coop. #9 11-15 am : Lesson: Sorkin 42 Walker Street 1:00-3:00 pm Chorus East Barn, TWD

FRIDAY 12	SATURDAY 13	SUNDAY 14
Lessons : 9:00 am: Wasserman 10:00 am: Vine 11:00 am: Yamauchi 42 Walker Street 1:00-3:30 pm Chorus East Barn, TWD 4:00-6:00 pm Composition Readings Library, WSC	2:00 pm BUTI YAO Concert I Zuohuang Chen Conductor (featuring a fanfare by Robert Sirota) Theatre, TWD	

EMPIRE BRASS SEMINAR July 8-14, 1991

MONDAY 8 JULY	TUESDAY 9	WEDNESDAY 10	THURSDAY 11
9:30-11:30 am Masterclass Vincent Dimartino Koussevitsky, WSC 12:30 pm Staff Meeting Cafeteria, WSC 1:30-3:30 pm First Rehearsals: 1-Koussevitsky 2-Stein 3-Kenmore 4-Fiedler 5-Fervay 6-Greylock 4:00-5:00 pm Empire Brass Open Rehearsal Koussevitsky	9:30-11:30 am Coachings (6 locations) 1:30-3:30 pm Instrumental Master Classes: Empire Brass Tpts-Koussevitsky Hrns-Kenmore Tbns-Stein Tubas-Fiedler 4:00-5:30 pm Empire Brass Open Rehearsal Koussevitsky	9:30-11:30 am Coachings (6 locations) 1:30-3:30 pm Coachings (6 locations) 4:00-5:30 pm Atlantic Brass Open Rehearsal Koussevitzky	9:30-11:30 am Coachings (6 locations) 1:30-3:30 pm Master Coachings (6 locations) 4:00-5:30 pm Empire Brass Open Rehearsal Koussevitsky

FRIDAY 11	SATURDAY 12	SUNDAY
9:30-11:30 pm Dress Rehearsals (6 locations) 1:30-4:00 pm Performance Class Cafeteria WSC 4:00-5:30 pm Empire Brass Open Rehearsal Koussevitzky	2:00 pm YAC Concert I Zuohuang Chen Conductor; (Featuring a Fanfare By Robert Sirota played by Empire Brass)	

FLUTE SEMINAR July 8-14, 1991

MONDAY 8 JULY	TUESDAY 9 JULY	WEDNESDAY 10	THURSDAY 11
9:00-12:00 noon Ms. Buyse Seminar, LRSH	9:00-12:00 noon Ms. Dwyer Seminar, LFSH	9:00-12:00 noon Ms. Dwyer Seminar, East Barn, TWD	1:00-4:00 pm Ms. Buyse Seminar, LFSH
12:30 pm Staff Meeting Cafeteria WSC			

FRIDAY 12	SATURDAY 13
9:00-12:00 noon Ms. Dwyer Seminar East Barn, TWD	1:00-4:00 pm Ms. Buyse Seminar LFSH

LISTENING AND ANALYSIS SEMINAR July 8-14, 1991

Dr. Jeremy Yudkin, Director

MONDAY 8 JULY	TUESDAY 9 JULY	WEDNESDAY 10	THURSDAY 11
1:30-3:30 pm Seminar Dr. Yudkin Rust Room* Highwood, TWD	10:00 am-12:30 pm BSO rehearsal (Ozawa) 'Idomeneo' Act I Shed, TWD	10:;00am-12:30 pm BSO rehearsal (Ozawa) 'Idomeneo' Act III Shed,TWD	10:00am-12:30 pm BSO rehearsal (Nelson) Shed, TWD
12:30 pm Staff Meeting Cafeteria WSC	1:30-3:30 pm Seminar Dr. Yudkin Rust Room* Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin Rust Room* Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin Rust Room* Highwood, TWD
*check bulletin board Monday for an update	4:00-6:30 pm BSO rehearsal (Ozawa) 'Idomeneo' Act II Shed, TWD	3:30 BSO rehearsal (Nelson) Theatre, TWD 4:00-7:00 pm(CT) BSO rehearsal (Ozawa) 'Idomeneo' Shed, TWD	8:30 pm-(CT) BSO rehearsal (Ozawa) 'Idomeneo' Shed, TWD

FRIDAY 12	SATURDAY 13
10:00 am-12:30 pm BSO rehearsal (Nelson) Shed, TWD	10:30 am-1:00 pm BSO Open Rehearsal (Nelson) Shed, TWD
1:30-3:30 pm Seminar Dr. Yudkin Rust Room* Highwood, TWD	2:00 pm BUTI Young Artists Orchestra Concert I Zuohang Chen conducting Theatre,TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 SECOND WEEK HARP

HARP SEMINAR July 8-14, 1991

Lucile Lawrence, Director

MONDAY 8 JULY	TUESDAY 9 JULY	WEDNESDAY 10	THURSDAY 11
Lessons : Ms. Lawrence 30-A Stockbridge Rd Lenox 12:00 noon: Jones 1:00 pm: Coates 2:00 pm: Ellins 3:00 pm: Huhn 4:00 pm: Ramsey	Lessons : Ms. Lawrence 30-A Stockbridge Rd. Lenox 12:00 noon: LeBlanc 1:00 pm: Liu Yi 2:00 pm: Russell 3:00 pm: Suh 4:00 pm: Trent	2:30-4:00 pm Masterclass Ellen Ritscher 30-A Stockbridge Rd. Lenox	Lessons : Ms. Lawrence 30-A Stockbridge Rd Lenox 12:00 noon:Jones 1:00 pm: Coates 2:00 pm: Ellins 3:00 pm: Huhn 4:00 pm: Ramsey

FRIDAY 12	SATURDAY 13
Lessons : Ms. Lawrence 30-A Stockbridge Rd. Lenox 12:00 noon: LeBlanc 1:00 pm: Liu Yi 2:00 pm: Russell 3:00 pm: Suh 4:00 pm: Trent	2:00 pm BUTI YAC Concert I Zuchuang Chen, Conductor Theatre, TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991

SECOND WEEK
July 8-14, 1991

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SPECIAL EVENTS
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MONDAY 8 JULY	TUESDAY 9 JULY	WEDNESDAY 10	THURSDAY 11
9:30-11:30 am Master Class:EBS Vincent DiMartino Koussevitsky, WSC		2:30-4:00 pm Master Class Ellen Ritscher 30-A Stockbridge Rd Lenox	
12:30 pm: Staff Meeting Cafeteria, WSC	8:30 pm Sonata Recital TMC Fellows Theatre TWD	8:30 pm Haydn & Haendel Society Orchestra Christopher Hogwood Conductor, Robert Levin Forte Piano, All Mozart Program	
8:30 pm Voice Recital TMC Fellows Chamber Music Hall- TWD			

FRIDAY 12	SATURDAY 13	SUNDAY 14
10:00 am-12:30 pm Folkdancing Theatre, WSC	10:30 am BSO, Open Rehearsal (Sunday Program) Shed, TWD	
7:00 pm Prelude Concert Joshua Bell Hawthorne String Quartet, Members of the BSO Mendelssohn Octet Shed, TWD	2:00 pm Berkshire Day BUTI Young Artists Orchestra Concert 1 Zuohuang Cheng Conductor (featuring a Fanfare by Dr. Sircta) Theatre, TWD	10:00 am Chamber Music TMC Fellows Theatre, TWD
9:00 pm BSO John Nelson Conductor Joshua Bell Violin Shed, TWD	8:30 pm BSO Seiji Ozawa Conductor "Idomeneo, King of Crete" Shed, TWD	2:30 pm BSO John Nelson Conducting Imogen Cooper, Piano Shed, TWD 8:30 pm TMCO Concert 3 Gustav Meier Conducting Fellows Emanuel Ax, Piano Theatre, TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 THIRD WEEK YAIP

YOUNG ARTISTS INSTRUMENTAL PROGRAM July 15-21, 1991

Steven Karidoyanes, Orchestra Manager

MONDAY 15 JULY	TUESDAY 16	WEDNESDAY 17	THURSDAY 18
8:45-11:45 am YAO Rehearsal, Mr. Spano West Barn, TWD 12:30 pm Faculty Meeting Cafeteria, WSC 1:15: Bass Ensemble Parlour, WSC 1:15: Perc.Ensemble Lively Stones, WSC 3:30 pm: Brass Ensemble (Small Groups) 3:45: *BU Career Day* Meeting for YAIP Strings,Theatre WSC 4:00-5:30 pm Violin MasterClass Yuri + Dana Mazurkevitch Theatre, WSC 7:00pm:In House Concert I Theatre, WSC	8:45-10:15 am Sectionals: Strings, Mr. Spano West Barn Brass, Perc. Mr. Lipsitt East Barn 10:30-11:45 am Strings Mr. Lipsitt West Barn, TWD WW/Brass/Perc. Mr. Voisin East Barn 1:15-3:15 pm Chamber Music A 3:30-5:30 pm Chamber Music B	8:45-9:45 am Strings Mr. Spano West Barn, TWD Brass+Perc. Mr. Lipsitt East Barn 9:45-11:45 am YAO Bernstein,tutti Mr. Lipsitt West Barn WW/Horns Mr. Voisin East Barn 1:15pm: Bass Class Theatre, WSC 1:15pm:PercEnsemble Lively Stones, WSC 1:15 pm: Chamber Music A 3:30 pm: Chamber Music B 3:30 pm: Brass Ensemble	8:45-11:45 am YAO Rehearsal Mr. Spano West Barn,TWD 8:30 pm: BUTI Chamber Music Concert I Chamber Music Hall TWD

FRIDAY 19	SATURDAY 20	SUNDAY 21
8:45-10:30 am YAO Rehearsal Mr. Spano West Barn, TWD 10:45-11:45 am YAO, Mr. Lipsitt West Barn 1:15 pm: Bass Ensemble Parlour, WSC 1:15 pm Perc.Ensemble Lively Stones,WSC 1:15 pm: Chamber Music A 3:30 pm: Chamber Music B 3:30 pm: Brass Ensemble	8:45-11:45 am YAO Rehearsal Mr.Spano/Mr.Lipsitt West Barn, TWD ********** BU School of Music Music Auditions Friday, July 19 **********	6:00 pm In House Concert II Theatre, WSC 8:30 pm: TMCO Concert IV (W/3 Horn players From YAO) Theatre, TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991
YOUNG ARTISTS QUARTET PROGRAM

THIRD WEEK YAQP
July 15-21, 1991

Norman Fischer, Director

MONDAY 15	TUESDAY 16	WEDNESDAY 17	THURSDAY 18
8:45-11:45 am Quartet Rehearsals and Coachings, Mr. Fischer Science Bldg., rooms 1,2, & 3 12:30 pm Faculty Meeting Cafeteria, WSC 3:45 pm: *BU Career Day* Meeting for YAIP/ YAQP-Strings Theatre, WSC 4:00-5:30 pm Violin MasterClass Yuri + Dana Mazurkevitch Theatre, WSC 7:00 pm: In House Concert I Theatre, WSC	8:00-8:45 am Violin Scale Class, Mr. Jennings Science Bldg., Rm. 1 8:45-11:45 am Quartet rehearsals and Coachings, Mr. Jennings Science Bldg., Rooms 1,2,& 3	8:45-11:45 am Quartet Rehearsals and Coachings, Mr. Fischer Science Bldg., Rms.1,2, & 3 4:00-5:30 pm Master Class Theatre, WSC	8:00-8:45 pm Violin Scale Class, Mr. Jennings Science Bldg. #1 8:45-11:45 am Quartet rehearsals and Coachings Mr. Jennings Science Bldg. #1,2,3 8:30 pm: BUTI Chamber Music Concert I Chamber Music Hall TWD

FRIDAY 19	SATURDAY 20	SUNDAY 21
8:45-11:45 am Quartet Rehearsals and Coachings Mr. Fischer Science Bldg., Rms.1,2,& 3 4:00-5:30 pm Masterclass Theatre, WSC	9:30 am Quartet rehearsals Science Bldg., Rms.1,2,& 3 2:00 pm Chamber Music TMC Fellows Theatre, TWD	10:00 am Chamber Music TMC Fellows Theatre, TWD 6:00 pm: In House Concert II Theatre, WSC

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 THIRD WEEK YAPP

YOUNG ARTISTS PIANO PROGRAM July 15-21, 1991

Maria Clodes Jaguaribe, Director

MONDAY 15 JULY	TUESDAY 16	WEDNESDAY 17	THURSDAY 18
Lessons : Ms. Jaguaribe Library, WSC 8:30 am Asakawa 9:15 am Askren 10:00 am Buck 10:45 am Hardink	Lessons, Ms. Jaguaribe Library, WSC 8:30 am Needleman 9:15 am Patkai 10:00 am Piafsky 10:45 am Samuel	Lessons, Ms. Jaguaribe Library, WSC 8:30 am Hildebrandt 9:15 am Lambert 10:00 am Lee 10:45am McCullough	Lessons, Ms. Jaguaribe Library, WSC 8:30 am Self 9:15 am Weinstein 10:00 am Witkowski 10:45 am Young
11:30 am Masterclass: Library, WSC Hildebrandt Lambert, Lee Mc Cullough	11:30 am Masterclass: Library, WSC Self, Weinstein Witkowski, Young	11:30 am Masterclass: Library, WSC Asakawa Askren,Buck Hardink	11:30 am Masterclass: Library, WSC Needleman Patkai, Piafsky Samuel
12:30 pm Faculty Meeting Cafeteria, WSC *1:00pmBU Career Day* Orientation Talk Library, WSC Lessons: Ms. Hodgin Library, WSC 1:15 pm Self 2:00 pm Weinstein 2:45 pm Witkowski 7:00 pm: In House Concert I Theatre, WSC		Lessons Ms. Hodgin : Library, WSC 1:15 pm Young 2:00 pm Asakawa 2:45 pm Samuel	Lessons Ms. Hodgin : Library, WSC 1:15 pm Lee 2:00 pm Mc- Cullough 2:45 pm Patkai 8:30 pm:BUTI Chamber Music Concert I Chamber Music Hall TWD

FRIDAY 19	SATURDAY 20	SUNDAY 21
Lessons, Ms. Hodgin Library, WSC 8:30 am Needleman 9:15 am Piafsky 10:00 am Lambert 10:45 am Hildebrandt 11:30 am Askren 12:15 pm Buck 1:00 pm Hardink 9:00 pm : BSO (Ozawa) Evgeny Kissin,piano 2 Mozart pieces in memory of Malcolm Frager,Shed, TWD ********** BU School of Music Auditions **********		6:00 pm: In House Concert II Theatre, WSC

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 THIRD WEEK YAVP

YOUNG ARTISTS VOCAL PROGRAM July 15-21,1991

Joan Heller, Director

MONDAY 15 JULY	TUESDAY 16 JULY	WEDNESDAY 17	THURSDAY 18
8:30-10:00 am Voice Lessons & Coaching Chicken Coop Bunkhouse WSC Theatre 10:00-11:45 am A&B-Theory-Ch.C. Bus at 9:45 am 10:00-12:00 noon: H+I Voice Class Curtin MC CMH, TWD 12:30pm : Faculty Meeting, Cafeteria, WSC 1:00-3:00 pm Chorus East Barn, TWD 3:00-3:20 pm *BU Career Day* Talk for YAVP 3:30-4:30pm 2-Sm Ensemble 1-Diction, E.Barn 6:30-7:45 pm Coachings,CC 1,4,9,10 7:00 pm:In House	8:30-10:00 am Voice Lessons & Coaching Chicken Coop Bunkhouse WSC Theatre 10:00-11:45 am H&I-Theory-Ch.C. Bus at 9:45 am 10:00-12:00 A+B Voice Class Curtin MC CMH, TWD 1:00-3:00:Chorus E.Barn, TWD 3:00-4:00 pm 1-Sm Ensemble 2 Diction 6:30-7:45 pm Coachings CC:1,4,9,10 ********** (Monday-con't) Concert I Theatre, WSC 8:30 pm,TMC Vocal Recital CMH-TWD	8:30-10:00 am Voice Lessons & Coaching Chicken Coop Bunkhouse WSC Theatre 10:00-11:45 am A&B-Theory-Ch.C. H&I-Voice Class WSC Theatre 1:00-3:00 pm Chorus East Barn, TWD 3:00-4:00 pm 2-Small Ens 1-Diction East Barn, TWD 4:00-5:00 pm Staff Meeting East Barn 8:30 pm Frederica Von Stade Mezzo-Soprano Martin Katz,piano Theatre, TWD	8:30-10:00 am Voice Lessons & Coaching Chicken Coop Bunkhouse WSC Theatre 10:00-11:45 am H&I-Theory-Ch.C. A&B-Voice Class WSC Theatre 1:00-3:00 pm Chorus East Barn, TWD 3:00-4:00 pm 1-Small Ens 2-Diction East Barn, TWD 6:30-7:45 pm Coachings Chicken Coop 1,4,9,10, 8:30 pm:BUTI Chamber Music Concert I Chamber Music Hall TWD

FRIDAY 19	SATURDAY 20	SUNDAY 21
8:30-10:00 am Voice Lessons & Coaching Chicken Coop Bunkhouse WSC Theatre 10:00-12:30 pm Demonstration/Master Class,Bill Crofut WSC Theatre 1:30 pm-3:30 pm Chorus, E.Barn,TWD 3:30-4:30 Sm Ens Dress Rehearsal 7:00 pm: Prelude Concert,Tanglewood Festival Chorus,Shed	10:00-11:30 am YAO/YAVP Rehearsal Mr. Lipsitt W.Barn, TWD	2:30 pm BSO/TFC Helmut Rilling Bryn-Julsen:sop. Danz:Mezzo Olsen :Tenor Cheek: Bass Shed, TWD 6:00 pm: In House Concert II Theatre, WSC (w/YAVP Sm. Ens.)

YOUNG ARTISTS COMPOSITION PROGRAM July 15-21, 1991

Dr. Robert Sirota, Director

MONDAY 15 JULY	TUESDAY 16 JULY	WEDNESDAY 17	THURSDAY 18
10:00-12:00 am Julian James Wachner "On his Music" 42 Walker Street Lenox 12:30 pm: Faculty Meeting Cafeteria, WSC 1:00-3:00 pm Chorus East Barn, TWD 3:30-5:00 pm Musicianship Class Dr. Sirota LRSH 7:00 pm: In House Concert I Theatre, WSC ********** BU Career Day **********	10:00-11:00 am: Honors Theory Mr. Wachner Chick.Coop. #9 11:15 am: Lesson: Ben David 42 Walker Street 1:00-3:00 pm Chorus East Barn,TWD 3:30-5:00 pm Musicianship Class Mr. Wachner Library, WSC 6:30-8:30 pm Composition Readings Theatre, WSC	Lessons: 9:00 am: Copley 10:00 am: Evans 11:00 am: Holland 1:00 pm: Schmidt 42 Walker Street 1:00-3:00 pm Chorus East Barn, TWD 6:00 pm BBQ Seranak	8:45 am: Lesson: Sichitin 42 Walker Street 10:00-11:00 am: Honors Theory Mr. Wachner Chick.Coop. #9 11-15 am : Lesson: Stockberger 42 Walker Street 3:30-5:00 pm Improvisation Class Mr. Wachner Library, WSC 8:30 pm: BUTI Chamber Music Concert I Chamber Music Hall TWD

FRIDAY 19	SATURDAY 20	SUNDAY 21
Lessons : 9:00 am: Sorkin 10:00 am:Wasserman 11:00 am: Vine 1:00 pm: Yamauchi 42 Walker Street 1:30-3:30 pm Chorus East Barn, TWD 4:00-6:00 pm Composition Readings Library, WSC 9:00 pm:BSO featuring Druckman piece, Com- missioned by the BSO Shed, TWD ********** BU School of Music Auditions **********	10:00-11:30 am YAO/YAVP (Chorus)Rehearsal Mr. Lipsitt West Barn,TWD	6:00 pm In House Concert II Theatre, WSC

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 THIRD WEEK EBS S

EMPIRE BRASS SEMINAR July 15-21, 1991

MONDAY 15 JULY	TUESDAY 16	WEDNESDAY 17	THURSDAY 18
9:30-11:30 am First Rehearsals: 1-Koussevitsky 2-Stein 3-Kenmore 4-Fiedler 5-Fenway 6-Greylock	9:30-11:30 am Coachings (6 locations)	9:30-11:30 am Coachings (6 locations)	9:30-11:30 am Master Coachings (6 locations)
12:30 pm Faculty Meeting Cafeteria, WSC	1:30-3:30 pm Coachings (6 locations)	1:30-3:30 pm Instrumental Master Classes: Empire Brass Tpts-Koussevitsky Hrns-Kenmore Tbns-Stein Tubas-Fiedler	1:30-3:30 pm Coachings (6 locations)
1:30-3:30 pm First Coachings (6 locations)	3:30-5:30 pm Empire Brass Open Rehearsal Koussevitsky	3:30-5:30 pm Empire Brass Open Rehearsal Koussevitzky	3:30-5:00 pm Atlantic Brass Open Rehearsal Koussevitsky
3:30-5:00 pm Atlantic Brass Open Rehearsal Koussevitsky			8:30 pm: BUTI Chamber Music Concert I Chamber Music Hall TWD
7:00 pm: In House Concert I Theatre, WSC			

FRIDAY 19	SATURDAY 20	SUNDAY 21
9:30am-12:30 pm Performance Class East Barn, TWD		6:00 pm: In House Concert II Theatre, WSC
********** BU School of Music Auditions **********		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE -SUMMER 1991 THIRD WEEK FLUTE

FLUTE SEMINAR July 15-21, 1991

MONDAY 15 JULY	TUESDAY 16 JULY	WEDNESDAY 17	THURSDAY 18
9:00-12:00 noon Ms. Dwyer Seminar, East Barn, TWD	9:00-12:00 noon Ms. Buyse Seminar, LRSH	1:30-3:30 pm Ms. Dwyer Seminar, LRSH	9:00-12:00 noon Ms. Dwyer Seminar, LRSH
12:30 pm Faculty Meeting Cafeteria WSC	2:00-4:00 pm Ms. Buyse Seminar, Theatre, WSC		1:30-3:30 pm Ms. Dwyer Seminar, LRSH
1:30-3:30 pm Ms. Dwyer Seminar LRSH ********** BU Career Day ********** 7:00 pm In House Concert I Theatre, WSC			8:30 pm BUTI Chamber Music Concert I Chamber Music Hall TWD

FRIDAY 19	SATURDAY 20	SUNDAY 21
10:00 am : Attend BSO Rehearsal (w/Galway) Shed, TWD Following the rehearsal, there will be a Luncheon for the Seminar ********** BU School of Music Auditions **********	9:00-12:00 noon Ms. Dwyer Seminar, East Barn, TWD 1:30-3:30 pm Ms. Buyse Seminar, East Barn, TWD 8:30 pm: BSO James Galway Flute, Shed, TWD	6:00 pm In House Concert II Theatre, WSC

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 THIRD WEEK L&A

LISTENING AND ANALYSIS SEMINAR July 15-21, 1991

Dr. Jeremy Yudkin, Director

MONDAY 15 JULY	TUESDAY 16 JULY	WEDNESDAY 17	THURSDAY 18
12:30 pm Faculty Meeting Cafeteria WSC	10:00 am Boston Pops rehearsal John Williams Shed, TWD	10:00am-12:30 pm BSO rehearsal (Ozawa) Shed,TWD	10:00am-12:30 pm BSO rehearsal (Ozawa) Shed, TWD
1:30-3:30 pm Seminar, Mr. Jim Davis Rust Room Highwood, TWD	1:30-3:30 pm Seminar Mr. Davis Rust Room Highwood, TWD	1:30-3:30 pm Seminar Mr. Davis Rust Room Highwood, TWD	1:30-3:30 pm Seminar Mr. Davis Rust Room Highwood, TWD
7:00 pm In House Concert I Theatre, WSC		4:00-6:30 pm BSO rehearsal (Rilling) Shed,TWD	4:00-6:30pm BSO rehearsal (Norrington) Shed, TWD
********** BU Career Day **********			8:30 pm BUTI Chamber Music I Chamber Music Hall TWD

FRIDAY 19	SATURDAY 20	SUNDAY 21
10:00 am-12:30 pm BSO rehearsal (Norrington) Shed, TWD	10:30 am-1:00 pm BSO Open Rehearsal (Rilling) Shed, TWD	6:00 pm In-House Concert II Theatre, WSC
1:30-3:30 pm Seminar Mr. Davis Rust Room Highwood, TWD		
********** BU- School of Music Auditions **********		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 THIRD WEEK HARP

HARP SEMINAR July 15-21, 1991

Lucile Lawrence, Director

MONDAY 15 JULY	TUESDAY 16 JULY	WEDNESDAY 17	THURSDAY 18
Lessons : Ms. Lawrence 30-A Stockbridge Rd Lenox 12:00 noon: Jones 1:00 pm: Coates 2:00 pm: Ellins 3:00 pm: Huhn 4:00 pm: Ramsey 7:00 pm:In House Concert I Theatre, WSC	Lessons : Ms. Lawrence 30-A Stockbridge Rd. Lenox 12:00 noon: LeBlanc 1:00 pm: Liu Yi 2:00 pm: Russell 3:00 pm: Suh 4:00 pm: Trent	2:30-4:00 pm Masterclass Ellen Ritscher 30-A Stockbridge Rd. Lenox	Lessons : Ms. Lawrence 30-A Stockbridge Rd Lenox 12:00 noon:Jones 1:00 pm: Coates 2:00 pm: Ellins 3:00 pm: Huhn 4:00 pm: Ramsey 8:30 pm: BUTI Chamber Music Concert I Chamber Music Hall TWD

FRIDAY 19	SATURDAY 20	SUNDAY 21
Lessons : Ms. Lawrence 30-A Stockbridge Rd. Lenox 12:00 noon: LeBlanc 1:00 pm: Liu Yi 2:00 pm: Russell 3:00 pm: Suh 4:00 pm: Trent ********** BU School of Music Auditions **********		6:00 pm In House Concert II, Theatre, WSC

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE-SUMMER 1991 THIRD WEEK

ADULT MUSIC SEMINAR July 15-21, 1991
Dr. Jeremy Yudkin

SUNDAY 14 JULY	MONDAY 15	TUESDAY 16	WEDNESDAY 17
Welcome to Tanglewood ! 1:00 pm: Meeting with Dr. Yudkin, Library,WSC 2:30 pm BSO: John Nelson Conductor, Shed, TWD 8:30 pm TMCO Concert III Gustav Meier, Conducting Fellows, Theatre, TWD	1:30-3:30 pm Seminar, Dr. Yudkin First Floor Highwood, TWD 7:00 pm In House Concert I Theatre, WSC	10:00 am Boston Pops Rehearsal, John Williams Conductor, Shed, TWD 1:30 - 3:30 pm Seminar, Dr. Yudkin First Floor Highwood, TWD	10:00am-12:30 pm BSO rehearsal (Ozawa) Shed, TWD 1:30 -3:30 pm Seminar Dr.Yudkin Highwood, TWD 4:00 - 6:30 pm BSO Rehearsal (Rilling) Shed, TWD

THURSDAY 18	FRIDAY 19	SATURDAY 20	
10:00am-12:30 pm BSO Rehearsal (Ozawa) Shed, TWD 1:30 - 3:30 pm Seminar, Dr. Yudkin First Floor Highwood, TWD 4:00-6:30 pm BSO Rehearsal (Norrington) Shed, TWD 8:30 pm: BUTI Chamber Music Concert I Chamber Music Hall TWD	10:00 am BSO Rehearsal (Norrington) Shed, TWD 12:30-2:30 pm Seminar Dr. Yudkin Highwood,TWD	10:30 am BSO Open Rehearsal (Rilling) Shed, TWD	********** See also Special Events Page **********

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991

THIRD WEEK
July 15-21, 1991

****
SPECIAL EVENTS
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MONDAY 15 JULY	TUESDAY 16 JULY	WEDNESDAY 17	THURSDAY 18
4:00-6:30 pm Violin Master Class Yuri + Dana Mazurkevitch Theatre, WSC		1:15-3:15 pm Bass Class Todd Seeber Theatre, WSC	8:30 pm BUTI Chamber Music Concert I Chamber Music Hall TWD
7:00 pm In House Concert I Theatre, WSC	8:30 pm Boston Pops Orchestra (John Williams) Shed, TWD	8:30 pm Frederica Von Stade mezzo-soprano Martin Katz Piano Theatre, TWD	
8:30 pm Vocal Recital TMC Fellows Chamber Music Hall- TWD			
**********			
BU Career Day			
**********			

FRIDAY 19	SATURDAY 20	SUNDAY 21
**********	10:30 am	10:00 am
BU School of Music	BSO, Open Rehearsal	Chamber Music
Auditions	Shed, TWD	TMC Fellows
**********		Theatre, TWD
10:00-12:30 pm Demonstration and Master Class Bill Crofut Theatre, WSC	2:00 pm Chamber Music TMC Fellows Theatre, TWD	2:30 pm BSO, Tanglewood Festival Chorus Helmut Rilling conductor Shed, TWD
7:00 pm Prelude Concert Tanglewood Festival Chorus Shed, TWD	8:30 pm BSO Roger Norrington conductor, James Galway Flute, Shed, TWD	6:00 pm, In-House Concert II Theatre, WSC
9:00 pm BSO/Seiji Ozawa Conductor, Evgeny Kissin piano, To include : 2 Mozart pieces played in memory of Malcolm Frager Shed, TWD		8:30 pm TMCO Concert 4 Simon Rattle, Conducting Fellows, Theatre, TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK FOUR YAIP

YOUNG ARTISTS INSTRUMENTAL PROGRAM July 22-28, 1991

Steven Karidoyanes, Orchestra Manager

MONDAY 22 JULY	TUESDAY 23	WEDNESDAY 24	THURSDAY 25
8:45-11:45 am YAO Rehearsal, Mr. Spano West Barn, TWD 12:30 pm Faculty Meeting Cafeteria, WSC 1:15: Bass Ensemble Parlour, WSC 1:15: Perc.Ensemble Lively Stones, WSC *WW. Sectional Mr. Mac Court Science Bldg. Rm.4 Time: tba * 3:30 pm: Brass Ensemble (Small Groups) 7:00pm:In House Concert III Theatre, WSC	8:45-10:30 am YAO Rehearsal Mr. Lipsitt, West Barn, TWD 10:45-11:45 am YAO Rehearsal Mr. Spano West Barn, TWD 1:15-3:15 pm Chamber Music A Final Rehearsals Session I 3:30-5:30 pm: Chamber Music B Final Rehearsals Session I 8:30 pm: BUTI Chamber Music Concert II CMH, TWD	8:45-11:45 am YAO Rehearsal Mr. Spano West Barn, TWD 1:15-3:15 pm Bass Ensemble Parlour,WSC 1:15-3:15 pm Perc. Ensemble Lively Stones, WSC NO Chamber Music A & B 3:30 pm Brass Ensemble	8:45-10:15 am YAO Rehearsal Mr. Lipsitt West Barn,TWD 10:30-11:45 am YAO Rehearsal Mr. Spano West Barn, TWD 3:30-5:30 pm Composition Readings Library, WSC

FRIDAY 26	SATURDAY 27	SUNDAY 28
8:45-9:45 am YAO Rehearsal Mr. Spano West Barn, TWD 1:15 pm : Bass Ensemble Parlour, WSC 1:15 pm: Perc.Ensemble Lively Stones, WSC 1:15 pm : First Rehearsals Chamber Music A&B NO Brass Ensemble 3:45-5:45 pm: YAO Dress Rehearsal Mr. Lipsitt & Mr. Spano Theatre, TWD	2:00 pm BUTI-YAO/YAVP Concert II Robert Spano & Steven Lipsitt Conductors, Theatre, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE SUMMER 1991 WEEK FOUR YAQP

YOUNG ARTISTS QUARTET PROGRAM JULY 22-28, 1991

MONDAY 22 JULY	TUESDAY 23	WEDNESDAY 24	THURSDAY 25
9:30am-12:30 pm Quartet rehearsals and coachings, Mr. Fischer, Science Bldg. Rms.1,2,&3.	8:00-8:45 am Violin Scale Class, Mr. Jennings, Science Bldg. # 1.	9:30 am-12:30 pm Quartet rehearsals and coachings, Mr. Fischer, Science Bldg. Rms.1,2,&3.	8:00-8:45 am Violin Scale Class, Mr. Jennings Science Bldg. # 1.
12:30 pm Faculty Meeting Cafeteria, WSC	8:45-11:45 am 4tet rehearsals and coachings, Mr. Jennings Science Bldg. Rms.1,2,&3.	4:00-5:30 pm Masterclass Theatre, WSC	8:45-11:45 am 4tet rehearsals and coachings, Mr. Jennings Science Bldg. Rms.1,2,&3.
4:00-5:30 pm Masterclass Theatre, WSC	1:30-4:30 pm Cello Lessons Mr. Fischer Science Bldg.#1	8:30 pm:Vocal & Chamber Music TMC Fellows Theatre, TWD	
6:00 pm: In House Concert III Theatre, WSC	8:30 pm: BUTI Chamber Music Concert II CMH, TWD.		

FRIDAY 26	SATURDAY 27	SUNDAY 28
9:30 am-12:30 pm 4tet rehearsals Science Bldg. Rms 1,2,&3.	2:00 pm: BUTI YAO/YAVP Concert II Robert Spano & Steven Lipsitt Conductors, Theatre, TWD	10:00 am Chamber Music, TMC Fellows Theatre, TWD
4:00-5:00 pm Masterclass (Mr.Jennings) Theatre, WSC		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK FOUR YAPP

YOUNG ARTISTS PIANO PROGRAM July 22-28, 1991

Maria Clodes Jaguaribe, Director

MONDAY 22 JULY	TUESDAY 23	WEDNESDAY 24	THURSDAY 25
Lessons : Ms. Hodgin Library, WSC 8:45 am Self 9:30 am Weinstein 10:15 am Witkowski 11:00 am : Masterclass: Library, WSC Hildebrandt Lambert, Lee Mc Cullough 12:30 pm Faculty Meeting Cafeteria, WSC Lessons: Ms. Jaguaribe Library, WSC 1:00 pm Askren 1:45 pm Buck 2:30 pm Hardink 3:15 pm Asakawa 1:00pm-4:00 pm Dress Rehearsals Theatre, WSC 7:00 pm: In House Concert III Theatre, WSC	Lessons : Ms. Jaguaribe Library, WSC 9:30 am Patkai 10:15 am Piafsky 11:00 am Masterclass: Library, WSC Self, Weinstein Witkowski, Young Lessons : Ms. Jaguaribe Library, WSC 12:30 pm Needleman 1:15 pm Samuel 8:30 pm BUTI Chamber Music Concert II Chamber Music Hall TWD	Lessons : Ms. Jaguaribe Library, WSC 8:45 am Lambert 9:30 am Lee 10:15 am McCullough 11:00 am Masterclass: Library, WSC Asakawa Askren,Buck Hardink Lesson Ms. Jaguaribe: Library, WSC 12:30pm Hildebrandt Lessons, Ms Hodgin Library, WSC 1:15 pm Young 2:00 pm Asakawa 2:45 pm Samuel 6:30-9:00 pm YAPP session I Final Recital Theatre, WSC	Lessons : Ms. Jaguaribe Library, WSC 8:45 am Weinstein 9:30 am Witkowski 10:15 am Young 11:00 am Masterclass: Library, WSC Needleman Patkai, Piafsky Samuel Lesson : Ms. Jaguaribe Library, WSC 12:30 pm Self Lessons:Ms. Hodgin 1:15 pm Lee 2:00 pm McCullough 2:45 pm Patkai 4:00 pm BSO Rehearsal (Slatkin) includes : Mozart piano concerto no. 24 6:30 pm-8:30 pm Recital of Piano 4 Hand Music Theatre, WSC

FRIDAY 26	SATURDAY 27	SUNDAY 28
Lessons, Ms. Hodgin Library, WSC 8:30 am Needleman 9:15 am Piafsky 10:00 am Lambert 10:45 am Hildebrandt 11:30 am Askren 12:15 pm Buck 1:00 pm Hardink 7:00 pm : Prelude Concert Malcolm Lowe, violin Paul Badura-Skoda piano, Shed, TWC 9:00 pm BSO Leonard Slatkin, conductor, Alicia de Larrocha, piano, Shed, TWD	10:00-11:30 am Piano Masterclass Thomas Stumpf Library, WSC 2:00 pm BUTI, YAO/YAVP Concert II Theatre, TWD	********** Registration Session II **********

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE SUMMER 1991 WEEK FOUR YAVP

YOUNG ARTISTS VOCAL PROGRAM JULY 22-28, 1991

MONDAY 22 JULY	TUESDAY 23	WEDNESDAY 24	THURSDAY 25
9:00-10:00 am Voice Lessons & Coachings, Chicken Coop Bunkhouse WSC Theatre	8:30 am:Vocal Warm up East Barn, TWD	9:00-10:00 am Voice Lessons & Coachings, Chicken Coop Bunkhouse WSC Theatre	8:30 am: Vocal Warm-up East Barn, TWD
10:00-11:45 am A&B Theory Chicken Coop H&I Voice Class WSC Theatre	8:45-10:30 am YAO/YAVP Rehearsal West Barn, TWD	10:00-11:45 am A & B Theory Chicken Coop H&I Voice Class WSC Theatre	8:45-10:30 am YAO/YAVP Rehearsal West Barn, TWD
12:30 pm Faculty Meeting Cafeteria, WSC	10:45-11:45 am H & I Theory Chicken Coop A&B Voice Class WSC Theatre	1:00-3:00 pm Chorus, East Barn	10:45-11:45 am H & I Theory Chicken Coop A&B Voice Class WSC Theatre
1:00-3:00 pm Chorus, East Barn, TWD	1:00-2:00 pm Voice Class(cont,) H&I Ear Training East Barn, TWD	3:00-4:00 pm 2-Sm. Ensembles 1-Diction East Barn, TWD	1:00-2:00 pm Voice Class(cont.) H&I Ear Training East Barn, TWD
3:00-4:00 pm 2-Sm. Ensembles 1-Diction East Barn, TWD	2:00-3:00 pm Chorus, East Barn, TWD	4:00-5:00 pm Staff Meeting East Barn, TWD	2:00-3:00 pm Chorus, East Barn, TWD
7:00 pm:In House Concert III Theatre, WSC	3:00-4:00 pm 1-Sm. Ensembles 2-Diction East Barn, TWD	8:30 pm: Vocal & Chamber Music TMC Fellows Theatre, TWD	3:00-4:00 pm 1-Sm. Ensembles 2-Diction East Barn, TWD
	8:30 pm: BUTI Chamber Music Concert II CMH/ TWD		

FRIDAY 26	SATURDAY 27	SUNDAY 28
8:30-10:00 am Voice Lessons & Coachings Chicken Coop Bunkhouse WSC Theatre	1:30 pm Vocal Warm-up Location tba	11:00 am-1:00 pm Composition Masterclass Thomas Stumpf & Joan Heller Theatre, WSC
10:00-11:45 am A&B Theory Chicken Coop H&I Voice Class WSC Theatre	2:00 pm: BUTI YAO/YAVP Concert II Robert Spano & Steven Lipsitt Conductors, Theatre, TWD	
2:30-3:45 pm Chorus, E. Barn		
3:45-4:30 pm YAO/YAVP Dress Rehearsal, Theatre, TWD		

YOUNG ARTISTS COMPOSITION PROGRAM July 22-28, 1991

Dr. Robert Sirota, Director

MONDAY 22 JULY	TUESDAY 23 JULY	WEDNESDAY 24	THURSDAY 25
10:00-12:00 pm Dr. John Goodman "On his Music" 42 Walker Street Lenox 12:30 pm: Faculty Meeting Cafeteria, WSC Lessons:42 Walker St. 1:30 pm: Vine 2:30 pm: Yamauchi 1:00-3:00 pm: Chorus East Barn, TWD 3:30-5:00 pm Musicianship Class Dr. Sirota 42 Walker St. 7:00 pm: In House Concert III Theatre, WSC	8:45am: Lesson: Wasserman 8:30 am Vocal Warm-up East Barn,TWD 8:45-10:30 am YAO/YAVP Rehearsal West Barn, TWD 10:45-11:45 am Honors Theory Mr. Wachner Chicken Coop #9 1:30 pm : Lesson : Copley 42 Walker St. 3:30-5:00 pm Musicianship Class Mr. Wachner Library, WSC 8:30 pm : BUTI Chamber Music Concert II CMH, TWD	Lessons: 9:00 am: Sichitin 10:00 am: Schmidt 11:00 am: Holland 1:30 pm: Evans 2:30 pm: Ben David 42 Walker St 1:00-3:00 pm Chorus East Barn, TWD	8:45 am: Lesson: Stockberger 42 Walker Street 8:30-10:15 am YAO/YAVP Rehearsal West Barn, TWD 10:30-11:45 am Honors Theory Mr. Wachner Chick.Coop #9 1:00 pm: Lesson Sorkin 42 Walker St. 2:00-3:00 pm Chorus East Barn, TWD 3:30-5:30 pm Composition Readings, Library, WSC

FRIDAY 26	SATURDAY 27	SUNDAY 28
2:30-3:45 pm Chorus East Barn, TWD 3:45-4:30 pm YAO/YAVP Dress Rehearsal Theatre, TWD	1:30 pm : Chorus Warm-up Location tba 2:00 pm: BUTI YAO/YAVP Concert II Robert Spano & Steven Lipsitt Theatre, TWD	11:00 am-1:00 pm Composition Masterclass, Thomas Stumpf & Joan Heller, Theatre, WSC

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK FOUR EBS S

EMPIRE BRASS SEMINAR July 22-28, 1991

MONDAY 22 JULY	TUESDAY 23	WEDNESDAY 25	THURSDAY 26
9:30-11:30 am First Rehearsals: 1-Koussevitsky 2-Stein 3-Kenmore 4-Fiedler 5-Fenway 6-Greylock	9:30-11:30 am Coachings (6 locations)	9:30-11:30 am Coachings (6 locations)	9:30-11:30 am Coachings (6 locations)
12:30 pm Faculty Meeting Cafeteria, WSC		1:30-3:30 pm Instrumental Master Classes: Empire Brass Tpts-Koussevitsky Hrns-Kenmore Tbns-Stein Tubas-Fiedler	1:30-3:30 pm Master Coachings (6 locations)
1:30-3:30 pm Atlantic Brass Open Rehearsal Koussevitsky	3:30-5:30 pm Empire Brass Open Rehearsal Koussevitsky	3:30-5:30 pm Empire Brass Open Rehearsal Koussevitsky	3:30-5:30 pm Empire Brass Open Rehearsal Koussevitsky
3:30-5:30 pm Empire Brass Open Rehearsal Koussevitsky	8:30 pm: BUTI Chamber Music Concert II CMH, TWD		
7:00 pm: In House Concert III Theatre, WSC			

FRIDAY 26	SATURDAY 27	SUNDAY 28
9:30am-12:30 pm Final Performance Class, Session I East Barn, TWD	2:00 pm: BUTI YAO/YAVP Concert II Robert Spano & Steven Lipsitt, Conductors, Theatre, TWD	********** Session II Registration **********
6:00-8:00 pm Video Playbacks Library, WSC		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE -SUMMER 1991 WEEK FOUR FLUTE

FLUTE SEMINAR July 22-28, 1991

MONDAY 22 JULY	TUESDAY 23 JULY	WEDNESDAY 24	THURSDAY 25
9:00-12:00 noon Ms. Buyse Seminar, East Barn, TWD	9:00-12:00 noon Ms. Buyse Seminar, East Barn, TWD	9:00-12:00 noon Ms. Buyse Seminar, East Barn, TWD	1:30-4:30 pm Ms. Buyse Seminar, Theatre, WSC
12:30 pm Faculty Meeting Cafeteria WSC	8:30 pm BUTI Chamber Music Concert II Chamber Music Hall TWD		
1:30-3:30 pm Ms. Buyse Seminar LRSH			
7:00 pm In House Concert II Theatre, WSC			

FRIDAY 26	SATURDAY 27	SUNDAY 28
1:30-4:30 pm Ms. Buyse Final Seminar Library, WSC	2:00 pm BUTI YAO/YAVP Concert II Robert Spano & Steven Lipsitt Conductors, Theatre, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK FOUR HARP

HARP SEMINAR July 22-28, 1991

Lucile Lawrence, Director

MONDAY 22 JULY	TUESDAY 23 JULY	WEDNESDAY 24	THURSDAY 25
Lessons : Ms. Lawrence 30-A Stockbridge Rd Lenox 12:00 noon: Jones 1:00 pm: Coates 2:00 pm: Ellins 3:00 pm: Huhn 4:00 pm: Ramsey 7:00 pm: In House Concert III Theatre, WSC	8:45-10:30 am YAO Rehearsal (Bernstein) West Barn, TWD Lessons : Ms. Lawrence 30-A Stockbridge Rd. Lenox 12:00 noon: LeBlanc 1:00 pm: Liu Yi 2:00 pm: Russell 3:00 pm: Suh 4:00 pm: Trent 8:30 pm BUTI Chamber Music Concert II CMH, TWD	2:30-4:00 pm Masterclass Ellen Ritscher 30-A Stockbridge Rd. Lenox	8:45-10:15 am YAO Rehearsal (Bernstein) West Barn,TWD Lessons : Ms. Lawrence 30-A Stockbridge Rd Lenox 12:00 noon:Jones 1:00 pm: Coates 2:00 pm: Ellins 3:00 pm: Huhn 4:00 pm: Ramsey

FRIDAY 26	SATURDAY 27	SUNDAY 28
Lessons : Ms. Lawrence 30-A Stockbridge Rd. Lenox 12:00 noon: LeBlanc 1:00 pm: Liu Yi 2:00 pm: Russell 3:00 pm: Suh 4:00 pm: Trent 3:45-4:30 pm: YAO/YAVP Dress Rehearsal Theatre, TWD	2:00 pm BUTI YAO/YAVP Concert II Robert Spano & Steven Lipsitt, Conductors Theatre, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK FOUR L&A

LISTENING AND ANALYSIS SEMINAR July 22-28, 1991

Dr. Jeremy Yudkin, Director

MONDAY 22 JULY	TUESDAY 23 JULY	WEDNESDAY 24	THURSDAY 25
12:30 pm Faculty Meeting Cafeteria WSC	1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD	10:00am-12:30 pm BSO rehearsal (Slatkin) Shed,TWD	10:00am-12:30 pm BSO rehearsal (Slatkin) Shed, TWD
1:30-3:30 pm Seminar, Dr. Yudkin Rust Room Highwood, TWD	8:30 pm BUTI Chamber Music Concert II CMH,TWD	1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD
7:00 pm: In House Concert III Theatre, WSC		4:00-6:30 pm BSO rehearsal (Rattle) Shed,TWD	4:00-6:30pm BSO rehearsal (Slatkin) Shed, TWD

FRIDAY 26	SATURDAY 27	SUNDAY 28
10:00 am-12:30 pm BSO rehearsal (Rattle) Shed, TWD	10:30 am-1:00 pm BSO Open Rehearsal (Slatkin) Shed, TWD	
1:30-3:30 pm Final Seminar Session I Dr. Yudkin Rust Room Highwood, TWD	2:00 PM BUTI YAO/YAVP Concert II Robert Spano & Steven Lipsitt Conductors, Theatre, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991

WEEK FOUR
July 22-28, 1991

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SPECIAL EVENTS
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MONDAY 22 JULY	TUESDAY 23 JULY	WEDNESDAY 24	THURSDAY 25
			6:30-8:30 pm YAPP, Program of 4 Hand Piano Music Theatre, WSC
		6:30-9:00 pm: YAPP Final Piano Recital, Session I Theatre, WSC	
7:00 pm In House Concert III Theatre, WSC	8:30 pm BUTI Chamber Music Concert II Chamber Music Hall TWD	8:30 pm Vocal & Chamber Music, TMC Fellows Theatre, TWD	8:30 pm: Valente, Bilson, Stepner, Miller, Lutzke, Willens, All Schubert Program Theatre, TWD

FRIDAY 26	SATURDAY 27	SUNDAY 28
9:30am-12:30 pm Empire Brass, Final Performance Class Session I East Barn, WSC	10:00 am-11:30 am Piano Masterclass Thomas Stumpf, Library, WSC	10:00 am Chamber Music TMC Fellows Theatre, TWD
	10:30 am: BSO Open Rehearsal (Slatkin),Shed, TWD	********** Registration Session II Main House, WSC
7:00 pm: Prelude Concert, Malcolm Lowe, violin Paul Badura-Skoda Piano, Shed, TWD	2:00 pm: BUTI YAO/YAVP, Concert II Robert Spano & Steven Lipsitt, Conductors Theatre, TWD	********** 11:00am-1:00 pm Composition Masterclass, Thomas Stumpf Theatre, WSC
9:00 pm: BSO Leonard Slatkin Conductor, Shed, TWD	8:30 pm: BSO Simon Rattle Conductor, Shed, TWD	2:30: BSO Leonard Slatkin Conductor, Paul Badura-Skoda Piano, Shed, TWD
		8:30 pm: TMCO Concert V Leon Fleisher, Conducting Fellows Theatre, TWD

UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK FIVE YAIP

YOUNG ARTISTS INSTRUMENTAL PROGRAM July 29-August 4, 1991

Steven Karidoyanes, Orchestra Manager

MONDAY 29 JULY	TUESDAY 30	WEDNESDAY 31	THURSDAY 1 AUGUST
8:45-11:45 am YAO Rehearsal, Mr. Hoose(Dvorak) West Barn, TWD 12:30 pm Faculty Meeting Cafeteria, WSC 1:15-3:15 pm: Viola section,LRSH 1:15-3:15,Vln II Sect., Science #4 1:15-3:15,Bass Sect., Parlour 1:15-3:15, Dvorak WW,Chick.C.#12 1:15-3:15,Perc.Ens. Lively Stones, WSC 3:30-5:30,Vln I Sec Science # 4 3:30-5:30,Cello Sec Science # 1 3:30-5:30,Brass/Tmp Sec.,Theatre, WSC 3:30-5:30,Bassoon Mastercl. Mr. Sakakeeny LRSH	8:45-10:15 am:YAO Strings, Mr. Shui West Barn, TWD 8:45-10:15 am: YAO WW/Brass/Tmp. Mr. Hoose East Barn, TWD 10:30-11:45 am: YAO Tutti,(Dvorak),W.Barn 1:15-3:15 pm: Chamber Music A 3:30-5:30 pm: Chamber Music B 3:00 pm: YAO WW/Brass/Perc. *Career Day Meeting* Theatre, WSC 3:30-5:30 pm: Oboe Masterclass Mr. Gomberg Theatre,WSC ********** (Monday cont.) 6:30 pm: BUTI Faculty Recital, Fischer,Jennings Duos Theatre, WSC	8:45-10:15 am: YAO Rehearsal, (Prokofiev) 10:30-11:45 am (Dvorak) Mr. Hoose, West Barn,TWD 1:15-3:15 pm Bass. Ensemble Parlour, WSC 1:15-3:15 pm Perc. Ens. Lively Stones, WSC 1:15-3:15 pm: Chamber Music A 3:30-5:30 pm Brass Ens., Stein 3:30-5:30 pm Chamber Music B	8:45-10:15 am:YAO Strings, Mr. Shui West Barn, TWD 8:45-10:15 am:YAO WW/Brass/Perc. Mr. Hoose,East Barn 10:30-11:45 am,YAO Tutti Mr. Hoose, West Barn 1:15-3:15 pm: Session I for YAO Strings, Mr.Kroll Science Bldg #4 3:30-5:30 pm Session II for YAO Strings, Mr. Kroll Science Bldg #4 6:00 pm: Guest Artists: Arcadian Woodwind Quintet Theatre, WSC

FRIDAY 2	SATURDAY 3	SUNDAY 4
8:45-11:45 am YAO Rehearsal, Mr. Hoose West Barn, TWD 1:15-3:15 pm : Bass Ensemble Parlour, WSC 1:15-3:15 pm: Perc.Ensemble Lively Stones, WSC 1:15-3:15 pm : Chamber Music A 3:30-5:30 pm : Brass Ensemble 3:30-5:30 pm: Chamber Music B	********** Bus trip to Boston + Boston University ********** 2:00 pm:Festival of Contemporary Music (Features a Fanfare by Imbrie, W/5 BUTI/ YAO members) Theatre, TWD	6:00-8:00 pm: YAO Rehearsal, Mr. Hoose

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991
YOUNG ARTISTS QUARTET PROGRAM

WEEK FIVE YAQP
July 29-August 4, 1991

Norman Fischer, Director

MONDAY JULY 29	TUESDAY 30	WEDNESDAY 31	THURSDAY AUGUST 1
9:30 am-12:30 pm Quartet Rehearsals and Coachings, Mr. Fischer Science Bldg., #1,2, & 3 12:30 pm Faculty Meeting Cafeteria, WSC 6:30 pm: BUTI Faculty Recital Fischer Duo, Jennings Duo, Theatre, WSC	8:00-8:45 am Violin Scale Class, Mr. Jennings Science Bldg.,#1 8:45-11:45 am Quartet rehearsals and Coachings, Science Bldg., #1,2,& 3 1:30-4:30 pm Cello Lessons, Mr. Fischer, Science Bldg. #1 8:30pm: Chamber Music TMC Fellows Theatre, TWD	9:30 am-12:30 pm Quartet Rehearsals and Coachings, Mr. Fischer Science Bldg., #1,2, & 3 4:00-5:30 pm Master Class Theatre, WSC	8:00-8:45 pm Violin Scale Class, Mr. Jennings Science Bldg. #1 8:45-11:45 am Quartet rehearsals and Coachings Mr. Jennings Science Bldg. #1,2,3 8:30 pm: Festival of Contemporary Music Rattle/Ross/Ax BSO Members, Boston Composers Quartet Theatre, TWD

FRIDAY AUGUST 2	SATURDAY 3	SUNDAY 4
9:30 am-12:30 pm Quartet Rehearsals and Coachings Mr. Fischer Science Bldg., #1,2,& 3 4:00-5:30 pm Masterclass Theatre, WSC Departure for YAQP Concert in Cornwall, time, tba	********** Bus trip to Boston & Boston University **********	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK FIVE YAPP

YOUNG ARTISTS PIANO PROGRAM July 28-August 4, 1991

Maria Clodes Jaguaribe, Director

SUNDAY 28 JULY	MONDAY 29	TUESDAY 30	WEDNESDAY 31
12:00-1:00 pm: Registration Session II Main House Lobby, WSC 5:30 pm : Open Ceremony Followed by a BBQ Theatre, WSC 8:30 pm: Chamber Music auditions, Library, WSC	Lessons : Ms. Hodgin Library, WSC 8:45 am Yoshida 9:30 am Wolf 10:15 am Silver 11:00 am Masterclass: Library, WSC Buck, Needleman, Patkai, Samuel, 12:30 pm : Faculty Meeting Cafeteria, WSC Lessons: Ms. Jaguaribe Library, WSC 1:00 pm Buck 1:45 pm Chiou 2:30 pm DiPace 3:15 pm Esposito 6:30 pm: BUTI Faculty Recital, Fischer Duo, Jennings Duo, Theatre, WSC	Lessons : Ms. Jaguaribe Library, WSC 8:45 am Gill 9:30 am Han 10:15 am Kim 11:00 am Masterclass: Library, WSC Yoshida, Wolf, Silver, Chiou ********** 12:30 pm BU Career Day Orientation Talk Library, WSC ********** Lessons, Ms. Jaguaribe Library, WSC 12:45 pm Lerner	Lessons : Ms. Jaguaribe Library, WSC 8:45 am Llewellyn 9:30 am Needleman 10:15 am Patkai 11:00 am Masterclass: Library, WSC DiPace,Esposito Gill, Han, 12:30 pm: Lesson Ms. Jaguaribe Library, WSC Quadrino Lessons:Ms. Hodgin Library, WSC 1:15 pm Kim 2:00 pm Lerner 2:45 pm Han

THURSDAY 1 AUGUST	FRIDAY 2	SATURDAY 3	SUNDAY 4
Lessons, Ms. Jaguaribe Library, WSC 8:45 am Samuel 9:30 am Silver 10:15 am Wolf 11:00 am Masterclass Library, WSC Kim, Lerner, Llewellyn, Quadrino, Lesson, Ms. Jaguaribe: Library, WSC 12:30 pm Yoshida Lessons, Ms. Hodgin: 1:15 pm Quadrino 2:00 pm Patkai 2:45 pm Needleman	Lessons, Ms. Hodgin: Library, WSC 8:30 am Llewellyn 9:15 am Gill 10:00 am Samuel 10:45 am Esposito 11:30 am DiPace 12:15 pm Chiou 1:00 pm Buck 4:00-5:00 pm Special Session For YAPP Students w/Mr. Mark Kroll Science Bldg #4	********** Bus trip to Boston + Boston University **********	2:30 pm: BSO Mariss Jansons, Conductor, Emanuel Ax, piano, Shed, TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE SUMMER 1991 WEEK FIVE YAVP

YOUNG ARTISTS VOCAL PROGRAM JULY 29-AUGUST 4, 1991

MONDAY 29 JULY	TUESDAY 30	WEDNESDAY 31	THURSDAY 1 AUGUST
8:30-10:00 am Voice Lessons & Coachings, Chicken Coop Bunkhouse WSC Theatre	8:30-10:00 am Voice Lessons & Coachings, Chicken Coop Bunkhouse WSC Theatre	8:30-10:00 am Voice Lessons & Coachings, Chicken Coop Bunkhouse WSC Theatre	8:30-10:00 am Voice Lessons & Coachings Chicken Coop Bunkhouse WSC Theatre
9:00-10:00 am Diction class Downstairs WSC Theatre	9:00-10:00 am Diction Class Downstairs WSC Theatre	9:00-10:00 am Diction Class Downstairs WSC Theatre	9:00-10:00 am Diction Class Downstairs WSC Theatre
10:00-12:30 pm Masterclass German Lieder Thomas Stumpf WSC Theatre	10:00-11:45 am H&I Theory, Ch.C A&B-Voice class WSC Theatre	10:00-11:45 am A&B Theory, Ch.C H&I Voice Class, WSC Theatre	10:00-11:45 am H&I Theory, Ch.C A&B Voice Class WSC Theatre
12:30 pm Faculty Meeting Cafeteria, WSC	1:00-3:00 pm Chorus, East Barn, TWD	1:00-3:00 pm Chorus East Barn, TWD	1:00-3:00 pm Chorus,East Barn
1:30-3:30 pm Chorus East Barn, TWD	3:00-4:00 pm McFerrin Class East Barn, TWD	3:00-4:00 pm McFerrin class East Barn, TWD	3:00-4:00 pm Mc Ferrin Class East Barn, TWD
3:30-4:30 pm McFerrin class East Barn, TW	6:30-8:00 p Opera Coachings Chicken Coop 1,4,9,10,12	4:00-5:00 pm: Staff Meeting East Barn, TWD	6:00 pm: Guest Artists: Arcadian Woodwind Quintet Theatre, WSC
6:30-8:00 pm Opera Coachings Chicken Coop 1,4,9,10,12, 6:30-7:30 pm		6:30-8:00 pm Opera Coachings Ch.C.1,4,9,10,12, 8:30 pm: Vocal Recital, TMC Fellows, CMH-TWD	6:30-8:00 pm Opera Coachings Ch.C.1,4,9,10,12, 8:30 pm: Festival of Contemporary Music:"Pierrot Lunaire",Theatre,TWD
BUTI Faculty Recital, Fischer Duo, Jennings Duo, Theatre, WSC Concert III Theatre, WSC			

FRIDAY 2	FRIDAY 2(Cont.)	SATURDAY 3
8:30-10:00 am Voice Lessons & Coachings Chicken Coop Bunkhouse WSC Theatre	3:30-4:30 pm McFerrin class East Barn,TWD 7:00 pm:BSO Prelude Concert ded.to memory of Rudolph Serkin, Peter Serkin,piano Lisa Saffer,sop. Yo-Yo Ma cello, Shed, TWD	********** Bus trip to Boston &Boston University **********
10:00-12:30 pm Masterclass English & American Songs Phyllis Hoffman WSC Theatre		
1:30-3:30 pm Chorus,East Barn		

YOUNG ARTISTS COMPOSITION PROGRAM July 29-August 4, 1991

Dr. Robert Sirota, Director

MONDAY JULY 29	TUESDAY 30	WEDNESDAY 31	THURSDAY AUGUST 1
Lessons: 42 Walker Street, Lenox 9:00 am Vine 10:00 am Yamauchi 11:00 am-12:00 noon Masterclass Norman & Jeanne Fischer, LRSH 12:30 pm: Faculty Meeting Cafeteria, WSC 1:30-3:30 pm: Chorus, East Barn, TWD 4:00-5:30 pm Musicianship Class Library, WSC 6:30-7:30 pm BUTI Faculty Recital Fischer Duo, Jennings Duo, Theatre, WSC	10:00-11:00 am Honors Theory Mr. Wachner Chick. Coop #9 12:00-12:15 pm *BU Career Day Talk For YACP,* LRSH 1:00-3:00 pm Chorus East Barn, TWD	Lessons: 42 Walker Street Lenox, 1:00 pm: Copley 2:00 pm: Wasserman 1:00-3:00 pm Chorus East Barn, TWD 3:30-5:00 pm Phil Ruokis "On his Music" 42 Walker Street Lenox, 5:30 pm Bus to Jacob's Pillow	Lessons: 42 Walker Street Lenox, 8:45 am Sichitin 11:00 am Schmidt 10:00-11:00 am Honors Theory Mr. Wachner Chick.Coop #9 Lessons: 42 Walker Street, Lenox 1:00 pm Holland 2:00 pm Evans 1:00-3:00 pm Chorus,East Barn, 3:30-5:00 pm: WSC, Composition Readings,Library, 6:00 pm: Guest Artists, Arcadian Woodwind Quintet, Theatre, WSC 8:30 pm: Festival of Contemporary Music, Theatre, TWD

FRIDAY AUGUST 2	SATURDAY 3	SUNDAY 4
Lessons, 42 Walker Street Lenox, 9:00 am Ben David 10:00 am Stockberger 11:00 am Sorkin 1:30-3:30 pm: Chorus 4:00-5:30 pm: YACP Compositions Rehearsals, Library, WSC	********** Bus trip to Boston & Boston University ********** 2:00 pm: *Festival of Contemporary Music* TMC Fellows Theatre, TWD 8:30 pm: *FCM* BSO (Llewellyn) Shed, TWD	10:00 am: *FCM* TMC Fellows Theatre, TWD 8:30 pm: *FCM* TMCO Concert V Leon Fleisher, Conducting Fellows, Theatre, TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK FIVE EBS S

EMPIRE BRASS SEMINAR July 28-August 4, 1991

SUNDAY JULY 28	MONDAY 29	TUESDAY 30	WEDNESDAY 31
10-30 am-2:30 pm Registration Main House, Lobby, WSC 5:30 pm Opening Ceremony Followed by a BBQ Theatre, WSC	12:30 pm: Faculty Meeting Cafeteria, WSC 1:00-3:00 pm Auditions: Trpts-koussevitsky Horns-Kenmore Trbs-Stein Tubas-Fiedler (1 prepared solo & sight seeing) 6:30 pm: BUTI Faculty Recital Fischer Duo, Jennings Duo, Theatre, WSC	9:00-11:00 am First Rehearsals 1-Koussevitsky 2-Stein 3-Kenmore 4-Fiedler 5-Fenway 6-Greylock 12:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky 3:30 pm: Career Day Talk for EBS Koussevitsky 3:45-5:45 pm Coachings (6 locations)	9:00-11:00 am Coachings (6 locations) 12:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky 3:30-5:30 pm Instrumental Masterclasses: Empire Brass Tpts-Koussevitsky Hrns-Kenmore Tbns-Stein Tubas-Fiedler

THURSDAY AUGUST 1	FRIDAY 2	SATURDAY 3	SUNDAY 4
9:00-11:00 am Coachings (6 locations) 12:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky 3:30-5:30 pm Master Coachings (6 locations)	9:30am-12:30 pm Performance Class, East Barn, TWD 6:30-8:00 pm Video Playbacks Library, WSC	********** Bus trip to Boston & Boston University **********	

HARP SEMINAR July 29-August 4, 1991

Lucile Lawrence, Director

MONDAY 29 JULY	TUESDAY 30 JULY	WEDNESDAY 31	THURSDAY AUGUST 1
Lessons : Ms. Lawrence 30-A Stockbridge Rd Lenox 12:00 noon: Jones 1:00 pm: Coates 2:00 pm: Ellins 3:00 pm: Huhn 4:00 pm: Ramsey 6:30 pm: BUTI Faculty Recital Fischer Duo, Jennings Duo, Theatre, WSC	Lessons : Ms. Lawrence 30-A Stockbridge Rd. Lenox 12:00 noon: LeBlanc 1:00 pm: Liu Yi 2:00 pm: Michelle 3:00 pm: Suh 4:00 pm: Trent ********** BU Career Day 3:00pm: meeting for Harp Students, Theatre, WSC **********	2:30-4:00 pm Masterclass Ellen Ritscher 30-A Stockbridge Rd. Lenox	Lessons : Ms. Lawrence 30-A Stockbridge Rd Lenox 12:00 noon:Jones 1:00 pm: Coates 2:00 pm: Ellins 3:00 pm: Huhn 4:00 pm: Ramsey 6:00 pm: Guest Artists: Arcadian Woodwind Quintet Theatre, WSC

FRIDAY 2	SATURDAY 3	SUNDAY 4
Lessons : Ms. Lawrence 30-A Stockbridge Rd. Lenox 12:00 noon: LeBlanc 1:00 pm: Liu Yi 2:00 pm: Michelle 3:00 pm: Suh 4:00 pm: Trent 3:00-4:00 pm: Lecture/Demonstration For Harpists with Mark Kroll Science Bldg. #4	********** Bus trip to Boston and Boston University **********	

CLARINET SEMINAR July 28-August 4, 1991

Dr. Ethan Sloane, Director

SUNDAY 28 JULY	MONDAY 29 JULY	TUESDAY 30	WEDNESDAY 31
10:30 am-2:30 pm Registration Main House Lobby, WSC	10:15-11:45 am Seminar, Dr. Sloane, East Barn, TWD	10:15-11:45 am Seminar, Dr. Sloane, Little Red School House, WSC	10:15-11:45 am Seminar, Dr. Sloane, East Barn, TWD
5:30 pm Opening Ceremony Followed by a BBQ Theatre, WSC	12:30 pm Faculty meeting Cafeteria, WSC	********** BU Career Day **********	1:15-2:45 pm Seminar, Elad Halperin, LRSH
	1:15-2:45 pm Seminar, Dr. Sloane Theatre, WSC	1:15-2:45 pm Seminar, Elad Halperin, Theatre, WSC	
	6:30 pm: BUTI Faculty Recital Fischer Duo, Jennings Duo, Theatre, WSC	3:00 pm: Career Day: Meeting for all Clarinet Seminar students, Theatre, WSC	

THURSDAY 1 AUGUST	FRIDAY 2	SATURDAY 3
10:15-11:45 am Seminar, Dr. Sloane, LRSH	10:15-11:45 am Seminar, Dr. Sloane LRSH	********** Bus trip to Boston + Boston University **********
1:15-2:00 pm Seminar, Dr. Sloane Theatre, WSC	1:15-2:15 pm Seminar, Dr. Sloane Theatre, WSC	
6:00 pm: Guest Artists: Arcadian Woodwind Quintet, Theatre, WSC		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK FIVE L&A

LISTENING AND ANALYSIS SEMINAR July 28-August 4, 1991

Dr. Jeremy Yudkin, Director

SUNDAY JULY 28	MONDAY 29	TUESDAY 30	WEDNESDAY 31
12:00 noon-1:00 pm Registration Session II, Main House Lobby, WSC 5:30 pm Opening Ceremony followed by a BBQ Theatre, WSC	10:00am-12:00 noon Seminar Dr. Yudkin Rust Room Highwood, TWD 12:30 pm Faculty meeting Cafeteria, WSC 6:30 pm: BUTI Faculty recital Fischer Duo, Jennings Duo, Theatre, WSC	10:00am-12:00 noon Seminar, Dr Yudkin Rust Room, Highwood, TWD ********** BU Career Day ********** 3:30-5:30 pm Oboe Masterclass Mr. Gomberg, Theatre, WSC	10:00am-12:00 noon Seminar, Dr. Yudkin Rust Room Highwood, TWD 4:00-6:30 pm BSO rehearsal (Llewellyn) Shed, TWD

THURSDAY AUGUST 1	FRIDAY 2	SATURDAY 3
10:00 am-12:00 noon Seminar, Dr. Yudkin, Rust Room, Highwood, TWD 6:00 pm: Guest Artists: Arcadian Woodwind Quintet, Theatre, WSC 4:00-6:30 pm BSO Rehearsal (Jansons) Shed, TWD	10:00am-12:00 noon Seminar, Dr. Yudkin Rust Room, Highwood, TWD	********** Bus trip to Boston University and Boston ********** 10:35 am BSO Open Rehearsal (Jansons) Shed, TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE-SUMMER 1991 WEEK FIVE

ADULT MUSIC SEMINAR July 28-August 4, 1991
Dr. Jeremy Yudkin

SUNDAY 28 JULY	MONDAY 29	TUESDAY 30	WEDNESDAY 31
12:00-12:30 pm Registration, SessionII, Main House Lobby, WSC 12:30-1:00 pm: Orientation Session with Dr. Yudkin Library,WSC 2:30 pm BSO: Leonard Slatkin Conductor, Shed, TWD 8:30 pm TMCO Concert V Leon Fleisher, Conducting Fellows, Theatre, TWD	1:30-3:30 pm Seminar, Dr. Yudkin Rust Room, Highwood, TWD 3:30-5:30 pm Bassoon Masterclass Mr. Sakakeeny LRSH, WSC 6:30 pm: BUTI Faculty Recital Fischer Duo Jennings Duo, Theatre, WSC	1:30-3:30 pm Seminar, Dr. Yudkin Rust Room, Highwood,TWD 3:30 - 5:30 pm Oboe Masterclass, Mr. Gomberg Theatre, WSC	10:00am-12:30 pm BSO rehearsal (Jansons) Shed, TWD 1:30 -3:30 pm Seminar Dr.Yudkin Rust Room Highwood, TWD 4:00 - 6:30 pm BSO Rehearsal (Llewellyn) Shed, TWD

THURSDAY AUGUST 1	FRIDAY AUGUST 2	SATURDAY AUGUST 3	
10:00am-12:30 pm BSO Rehearsal (Jansons) Shed, TWD 1:30 - 3:30 pm Seminar, Dr. Yudkin Rust Room Highwood, TWD 4:00-6:30 pm BSO Rehearsal (Jansons) Shed, TWD 6:00 pm: Guest Artists: Arcadian Woodwind Quintet, Theatre, WSC	10:00 am-12:30 pm BSO Rehearsal (Llewellyn) Shed, TWD 1:00-3:00 pm Seminar Dr. Yudkin Rust Room Highwood,TWD	10:35 am-1:00 pm BSO Open Rehearsal (Jansons) Shed, TWD	********** See also Special Events Page **********

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK FIVE
July 28-August 4, 1991

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SPECIAL EVENTS
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SUNDAY 28 JULY	MONDAY 29 JULY	TUESDAY 30	WEDNESDAY 31
12:00-1:00 pm: Registration, Session II, Main House, Lobby, WSC	10:00am-12:30 pm Masterclass: German Lieder, Mr. Thomas Stumpf Theatre, WSC	3:30-5:30 pm Oboe Masterclass Mr. Gomberg, Theatre, WSC	8:30 pm: Vocal Recital TMC Fellows Chamber Music Hall, TWD
2:30 pm: BSO Leonard Slatkin Conductor, Paul Badura-Skoda, piano, Shed, TWD	3:30-5:30 pm: Bassoon Masterclass Mr. Sakakeeny LRSH, WSC	8:30 pm: Chamber Music TMC Fellows Theatre,TWD	
5:30 pm : Opening Ceremony Followed by a BBQ. Theatre, WSC	6:30 pm: BUTI Faculty Recital Fischer Duo, Jennings Duo, Theatre, WSC	********** BU Career Day **********	
8:30 pm: TMCO, Concert V, Leon Fleisher, Conducting Fellows, Theatre, TWD			

THURSDAY AUGUST 1	FRIDAY 2	SATURDAY 3	SUNDAY 4
6:00 pm: Guest artists: Arcadian Woodwind Quintet Recital, Theatre, WSC	10:00 am-12:30 pm Masterclass: English + American Songs, Phyllis Hoffman, Theatre, WSC	********** Bus trip to Boston and Boston University **********	10:00 am Festival of Contemporary Music, TMC Fellows, Theatre, TWD
8:30pm: Festival of Contemporary Music Simon Rattle, Conductor, Elise Ross, Soprano Emanuel Ax, piano, Members of BSO Boston composers 4tet Theatre, TWD	7:00 pm: Prelude Concert dedicated to the memory of Rudolf Serkin, YoYo Ma, Cello, Peter Serkin, piano Lisa Saffer, soprano Shed, TWD	10:30 am : BSO Open rehearsal, Shed, TWD	2:30 pm: BSO Mariss Jansons Conductor, Emanuel Ax, piano Shed, TWD
	9:00 pm: BSO Mariss Jansons Conductor, Ivan Moravec, piano Shed, TWD	2:00 pm: Festival of Contemporary Music, TMC Fellows (features a Fanfare by Imbrie, w/5 BUTI/YAO members) Theatre, TWD	8:30pm: Festival of Contemporary Music, TMC Fellows Theatre, TWD
		8:30 pm: Festival of Contemporary Music, BSO Grant Llewellyn, Conductor, YoYo Ma, cello Shed, TWD	

UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK SIX YAIP

YOUNG ARTISTS INSTRUMENTAL PROGRAM August 5-11, 1991

Steven Karidoyanes, Orchestra Manager

MONDAY AUGUST 5	TUESDAY 6	WEDNESDAY 7	THURSDAY 8
8:45-10:15 am YAO Rehearsal, Mr. Hoose(Dvorak) 10:30-11:45 am YAO Rehearsal (Prokofiev) West Barn, TWD 12:30 pm Faculty Meeting Cafeteria, WSC 1:15-3:15 pm Sectionals: viola-LRSH bass-Parlour vlnI-Science IV ww-C.C.#12 Perc.Lively Stones 3:30-5:30 pm Sectionals cello-C.C.12 vln II-Science #1 brass-LRSH 7:00 pm In House Concert IV Theatre, WSC 8:30 pm Collage New Music, David Hoose Conductor, Theatre, TWD	8:45-10:15 am:YAO Rehearsal, Mr. Hoose(Dvorak) 10:30-11:45 am: YAO Rehearsal, (Prokofiev) West Barn, TWD 12:30 pm: BUTI Group photo (all students) assemble at Main Gate, TWD 1:15-3:15 pm: Chamber Music A 3:30-5:30 pm: Chamber Music B 3:30-5:30 pm Masterclass for EBS/YAO Brass w/Mark Kroll Koussevitksy	8:45-10:15 am: YAO Rehearsal, Mr. Hoose(Dvorak) 10:30-11:45 am YAO Rehearsal (Prokofiev) West Barn,TWD 1:15-3:15 pm Chamber Music A 1:15-3:15 pm Bass. Ens. 1:15-3:15 pm: Perc. Ens. 3:30-5:30 pm Chamber Music B	8:45-10:15 am YAO Rehearsal Mr. Hoose(Dvorak) 10:30-11:45 am YAO Rehearsal (Prokofiev) West Barn, TWD

FRIDAY 2 9	SATURDAY 3 10	SUNDAY 4 11
8:45-10:15 am YAO Rehearsal, Mr. Hoose(Dvorak) 10:30-11:45 am YAO Rehearsal (Prokofiev) West Barn, TWD NO Chamber Music 3:00-5:30 pm : YAO Dress Rehearsal Mr. Hoose, Theatre, TWD	8:45-10:45 am YAO Rehearsal, Mr. Hoose, West Barn, TWD *25th Anniversary Gala Celebration (see schedule of events) 2:00 pm Gala Concert YAVP,Steven Lipsitt, Conductor YAO,David Hoose, Conductor Yo-Yo Ma, cello Theatre, TWD	Optional chamber music rehearsals (next In House Concert: Aug. 12)

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991
YOUNG ARTISTS QUARTET PROGRAM

WEEK SIX YAQP
August 5-11, 1991

Norman Fischer, Director

MONDAY AUGUST 5	TUESDAY 6	WEDNESDAY 7	THURSDAY 8
9:30 am-12:30 pm Quartet Rehearsals and Coachings, Mr. Fischer Science Bldg., #1,2, & 3 12:30 pm Faculty Meeting Cafeteria, WSC 4:00-6:00 pm Masterclass Theatre, WSC 7:00 pm: In House Concert IV Theatre, WSC	8:00-8:45 am Violin Scale Class, Mr. Jennings Science Bldg.,#1 9:30 am-12:30 pm Quartet rehearsals and Coachings, Mr. Jennings Science Bldg., #1,2,& 3 12:30 pm: BUTI group photo (all students)assemble at Main Gate, TWD 1:30-4:30 pm Cello Lessons, Mr. Fischer, Science Bldg. #1	9:30 am-12:30 pm Quartet Rehearsals and Coachings, Mr. Fischer Science Bldg., #1,2, & 3 4:00-6:00 pm Masterclass Theatre, WSC	8:00-8:45 pm Violin Scale Class, Mr. Jennings Science Bldg. #1 9:30 am-12:30 pm Quartet rehearsals and Coachings Mr. Jennings Science Bldg. #1,2,3 3:00-5:00 pm Masterclass Science Bldg #1

FRIDAY AUGUST 9	SATURDAY 10	SUNDAY 11
9:30 am-12:30 pm Quartet Rehearsals and Coachings Mr. Fischer Science Bldg., #1,2,& 3 3:00-5:30 pm Dress Rehearsal Theatre, WSC	10:00 am YAQP Final Concert Theatre, WSC *25th Anniversary Gala Celebration (see schedule of events)	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK SIX YAPP

YOUNG ARTISTS PIANO PROGRAM August 5-11, 1991

Maria Clodes Jaguaribe, Director

MONDAY AUGUST 5	TUESDAY 6	WEDNESDAY 7	THURSDAY 8
Lessons : Ms. Hodgin Library, WSC 8:45 am McCullough 9:30 am Wolf 10:15 am Silver 11:00 am Masterclass: Library, WSC Buck, Needleman, Patkai, Samuel 12:30 pm: Faculty Meeting Cafeteria, WSC Lessons: Ms. Jaguaribe Library, WSC 1:00 pm Gill 1:45 pm Chiou 2:30 pm DiPace 3:15 pm Esposito 7:00 pm: In House Concert IV Theatre, WSC	Lessons : Ms. Jaguaribe Library, WSC 8:45 am Patkai 9:30 am Han 10:15 am Kim 11:00 am Masterclass: Library, WSC Wolf, Silver,Chiou, McCullough 12:30 pm : BUTI group photo (all students) assemble at Main Gate, TWD (rain date: Wed.) Lesson : Ms. Jaguaribe Library, WSC 12:45 pm: McCullough	Lessons : Ms. Jaguaribe Library, WSC 8:45 am Llewellyn 9:30 am Needleman 10:15 am Buck 11:00 am Masterclass: Library, WSC DiPace, Esposito, Gill, Han 12:30 pm: Lesson Ms. Jaguaribe Library, WSC Quadrino Lessons, Ms. Hodgin Library, WSC 1:15 pm Kim 2:00 pm Lerner 2:45 pm Han	Lessons : Ms. Jaguaribe Library, WSC 8:45 am Samuel 9:30 am Silver 10:15 am Wolf 11:00 am Masterclass: Library, WSC Kim, Lerner, Llewellyn, Quadrino, 12:30 pm: Lesson Ms. Jaguaribe Library, WSC Lerner Lessons:Ms. Hodgin Library, WSC 1:15 pm Quadrino 2:00 pm Patkai 2:45 pm Needleman 8:30 pm: Ivan Moravec, piano Theatre, TWD

FRIDAY 9	SATURDAY 10	SUNDAY 11
Lessons, Ms. Hodgin Library, WSC 8:30 am Llewellyn 9:15 am Gill 10:00 am Samuel 10:45 am Esposito 11:30 am DiPace 12:15 pm Chiou 1:00 pm Buck 4:30-5:30 pm YAPP meeting w/YACP composers, Library, WSC 7:00 pm BSO Prelude Concert Jeffrey Kahane, piano members of BSO	25th Anniversary Gala Celebration (see schedule of events) *(Friday cont.) 9:00 pm BSO Charles Dutoit conductor, Jeffrey Kahane, piano Shed, TWD	2:30 pm Orpheus Chamber Orchestra, Cecile Licad, piano Shed, TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 SIX WEEK YAVP

YOUNG ARTISTS VOCAL PROGRAM August 5-11 1991

Joan Heller, Director

MONDAY AUGUST 5	TUESDAY 6	WEDNESDAY 7	THURSDAY 8
8:30-10:00 am Voice Lessons & Coachings Chick Coop Bunkhouse WSC Theatre 10:00-11:45 am A+B Theory, Ch.C . H+I Voice Class WSC Theatre 12:30 pm Faculty Meeting Cafeteria, WSC 1:00-3:00 pm Chorus, E. Barn,TWD 3:00-4:30 pm Creativity Class East Barn, TWD 6:30-8:00 pm Coachings Chick. Coop 7:00 pm: In House Concert IV, Theatre Theatre, WSC 8:30 pm: Collage New Music, David Hoose Conductor, Joan Heller, soprano Theatre, TWD	8:30-10:00 am Voice Lessons &Coachings Chick Coop Bunkhouse WSC Theatre 10:00-11:45 am H+I Theory, Ch.C. A+B Voice Class WSC Theatre 12:30 pm BUTI Group photo(all students) assemble at Main Gate TWD 1:00-3:00 pm Chorus, E. Barn,TWD 3:00-4:30 pm Creativity Class East Barn, TWD 6:30-8:00 pm Coachings Chick.Coop	8:30-10:00 am Voice Lessons & Coachings Chick Coop Bunkhouse WSC Theatre 10:00-11:45 am A+B Theory, Ch. C. H+I Voice Class WSC Theatre 1:00-3:00 pm Chorus,E.Barn,TWD 3:00-4:30 pm Creativity Class East Barn, TWD 4:30-5:30 pm Staff Meeting East Barn, TWD 6:30-8:00 pm Coachings Chick. Coop 8:30 pm: FCM TMCO Concert VI Oliver Knussen conductor, Phyllis Bryn-Julson soprano, Theatre, TWD	8:30-10:00 am Voice Lessons & Coachings Chick Coop Bunkhouse WSC Theatre 10:00-11:45 am H+I Theory, Ch.C A+B Voice Class WSC Theatre 1:00-3:00 pm Chorus, E. Barn,TWD 3:00-4:30 pm Creativity Class East Barn, TWD 6:30-8:00 pm Coachings, Chick. Coop

FRIDAY 9	SATURDAY 10	SUNDAY 11
8:30-10:00 am Voice Lessons & Coachings, Ch.Coop Bunkhouse WSC Theatre 10:00-12:30 pm Masterclass, Dean Phyllis Curtin Theatre, WSC 1:00-2:30 pm Chorus Dress Rehearsal Theatre, TWD 3:00-4:30 pm Creativity Class East Barn, TWD	25th Anniversary Gala Celebration (see schedule of events) 1:00 pm Chorus-Warm up Chamber Music Hall TWD 2:00 pm: Gala Concert YAVP, Steven Lipsitt Conductor, YAO:David Hoose, Conductor Yo-Yo Ma, Cello Theatre, TWD	Alexander Classes (Place+Time: tba) 8:30 pm Vocal Recital TMC Fellows CMH, TWD

YOUNG ARTISTS COMPOSITION PROGRAM August 5-11, 1991

Dr. Robert Sirota, Director

MONDAY AUGUST 5	TUESDAY 6	WEDNESDAY 7	THURSDAY 8
Lessons: 42 Walker Street, Lenox 9:00 am Wasserman 10:00 am-12:00 noon Gerald Busby "On his music" 42 Walker Street 12:30 pm: Faculty Meeting Cafeteria, WSC 1:00-3:00 pm: Chorus, East Barn, TWD 7:00 pm: In House Concert IV, Theatre, WSC 8:30 pm: FCM Collage New Music David Hoose Conductor, Theatre, TWD	10:00-11:00 am Honors Theory Mr. Wachner Chick. Coop #9 Lessons:42 Walker St. 8:45 am Sorkin 11:15 am Copley 12:30 pm BUTI Group photo(all students) Main Gate, TWD Lessons:42 Walker St. 1:00 pm Ben David 2:00 pm Evans 1:15-3:15pm Mastercl. Mr.Busby w/Opus 4tet Chick. Coop. #6 3:30-5:30 pm Musicianship class Mr.Wachner, Library, WSC 6:30 pm Readings/ Rehearsals Library, LRSH 8:30 pm FCM, TMC Fellows,Theatre, TWD	Lessons: 42 Walker Street 9:00 am Stockberger 10:00 am Yamauchi 11:00 am Vine 1:00 pm Schmidt 2:00 pm Sichitin 3:00 pm Holland 1:00-3:00 pm Chorus East Barn, TWD 6:30-8:00 pm Readings/Rehearsals LRSH, Science #4 8:30 pm: FCM TMCO Concert VI Oliver Knussen Conductor, Phyllis Bryn-Julson soprano, Theatre, TWD	10:15-12:15 pm Marjorie Merryman "On her music" 42 Walker Street Lenox 1:00-3:00 pm Chorus,East Barn, 3:30-5:00 pm Musicianship class Dr. Sirota Library, WSC 6:30-8:00 pm Readings/ Rehearsals Library, Theatre WSC

FRIDAY AUGUST 9	SATURDAY 10	SUNDAY 11
10:00 am-12:00 noon Andy Voies "On his music" place tba 1:00-2:30 pm:Chorus Dress Rehearsal Theatre, TWD 4:30-6:00 pm: Piano Readings Library, WSC	25th Anniversary Gala Celebration (see schedule of events)	7:00 pm: Dress Rehearsal Ben David Duo Yamauchi 4tet Ben David 4tet Theatre, WSC

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK SIX EBS S

EMPIRE BRASS SEMINAR August 5-11, 1991

MONDAY AUGUST 5	TUESDAY 6	WEDNESDAY 7	THURSDAY 8
9:00 am-11:00 am Coachings 1-Koussevitsky 2-Stein 3-Kenmore 4-Fiedler 5-Fenway 6-Greylock	9:00-11:00 am Coachings (6 locations)	9:00-11:00 am Coachings (6 locations)	9:00-11:00 am Coachings (6 locations)
12:30 pm: Faculty Meeting Cafeteria, WSC	12:30 pm: BUTI Group photo (all students) assemble at Main Gate, TWD	12:30-3:30 pm Empire Brass Open Rehearsal Koussevitsky	12:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky
3:30-5:30 pm Coachings (6 locations)	1:00-3:30 pm Empire Brass Open Rehearsal Koussevitsky	3:30-5:30 pm Instrumental Masterclasses: Empire Brass Tpts-Koussevitsky Hrns-Kenmore Tbns-Stein Tubas-Fiedler	3:30-5:30 pm Coachings (6 locations)
7:00 pm: In House Concert IV Theatre, WSC	3:30-5:30 pm: Masterclass (EB/YAO Brass), Mark Kroll, (Koussevitsky Quintet), Koussevitsky		

FRIDAY 9	SATURDAY 10	SUNDAY 11
9:00-11:00 am Coachings (6 locations)	9:30 am-12:30 pm Performance Class, East Barn, TWD	
12:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky	*25th Anniversary Gala Celebration (see schedule of events-includes fanfare by Koussevitsky	
3:30-5:30 pm Master Coachings (6 locations)	Quintet)	

CLARINET SEMINAR August 5-11, 1991

Dr. Ethan Sloane, Director

MONDAY AUGUST 5	TUESDAY 6	WEDNESDAY 7	THURSDAY 8
10:15-11:45 am Seminar, Dr. Sloane LRSH	10:15-11:45 am Seminar, Dr. Sloane, LRSH	10:15-11:45 am Seminar, Dr. Sloane, LRSH	10:15-11:45 am Seminar, Dr. Sloane, LRSH
12:30 pm Faculty Meeting Cafeteria, WSC	12:30 pm: BUTI group photo (all students) assemble at Main Gate TWD,(rain date wed.)		1:15-2:45 pm Seminar, Dr. Sloane Theatre, WSC
1:15-2:45 pm Seminar, Dr. Sloane, Theatre, WSC	1:15-2:45 pm Seminar, Elad Halperin Theatre, WSC	1:15-2:45 pm Seminar, Elad Halperin, Theatre, WSC	
3:30 pm: Lecture-Demonstration w/Mark Kroll, for Seminar students, Science #4		3:00 pm: Career Day: Meeting for all Clarinet Seminar students, Theatre, WSC	
7:00 pm: In House Concert IV Theatre, WSC			

FRIDAY 9	SATURDAY 10
10:15-11:45 am Seminar, Dr. Sloane, LRSH	25th Anniversary Gala Celebration (see schedule of events)
1:15-2:45 pm Seminar, Dr. Sloane Theatre, WSC	
7:00 pm: BSO Prelude Concert, Jeffrey Kahane, piano Alfred Genovese, oboe Harold Wright, clarinet Roland Small, bassoon Jonathan Menkes, horn Shed, TWD	

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HARP SEMINAR August 5-11, 1991

Lucile Lawrence, Director

MONDAY AUGUST 5	TUESDAY 6	WEDNESDAY 7	THURSDAY 8
Lessons : Ms. Lawrence 30-A Stockbridge Rd Lenox 12:00 noon: Jones 1:00 pm: Coates 2:00 pm: Ellins 3:00 pm: Huhn 4:00 pm: Ramsey 7:00 pm: In House Concert IV Theatre, WSC	12:30 pm: BUTI group photo (all students) assemble at Main Gate, TWD (rain date wed.) Lessons : Ms. Lawrence 30-A Stockbridge Rd. Lenox 10:30-11:30am LeBlanc 1:00 pm: Liu Yi 2:00 pm: Michelle 3:00 pm: Suh 4:00 pm: Trent 7:00 pm: Harp Recital Gabrielle Miller Theatre, WSC	2:30-4:00 pm Masterclass Ellen Ritscher 30-A Stockbridge Rd. Lenox	Lessons : Ms. Lawrence 30-A Stockbridge Rd Lenox 12:00 noon:Jones 1:00 pm: Coates 2:00 pm: Ellins 3:00 pm: Huhn 4:00 pm: Ramsey

FRIDAY 9	SATURDAY 10	SUNDAY 11
Lessons : Ms. Lawrence 30-A Stockbridge Rd. Lenox 12:00 noon: LeBlanc 1:00 pm: Liu Yi 2:00 pm: Michelle 3:00 pm: Suh 4:00 pm: Trent	25th Anniversary Gala Celebration (See schedule of events)	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK SIX L&A

LISTENING AND ANALYSIS SEMINAR August 5-11, 1991

Dr. Jeremy Yudkin, Director

MONDAY AUGUST 5	TUESDAY 6	WEDNESDAY 7	THURSDAY 8
12:30 pm Faculty Meeting Cafeteria, WSC 1:30-3:30 pm Seminar, Dr. Yudkin Rust Room, Highwood, TWD 7:00 pm: In House Concert IV Theatre, WSC 8:30 pm: FCM Collage New Music David Hoose,Conductor Theatre, TWD	12:30 pm: BUTI group photo, (all students) assemble at Main Gate, TWD (rain date, Wed.) 1:30-3:30 pm Seminar, Dr Yudkin, Rust Room, Highwood, TWD	1:30-3:30 pm Seminar, Dr Yudkin Rust Room, Highwood, TWD	10:00am-12:30 pm BSO Rehearsal, (Dutoit) Shed, TWD 1:30-3:30 pm Seminar, Dr. Yudkin, Rust Room, Highwood, TWD 4:00-6:30 pm BSO Rehearsal, (Dutoit) Shed, TWD

FRIDAY 9	SATURDAY 10	SUNDAY 11
10:00 am-12:30 pm BSO Rehearsal, (Dutoit) Shed, TWD 12:30-2:30 pm Seminar, Dr. Yudkin, Rust Room, Highwood,TWD	25th Anniversary Gala Celebration (see schedule of events)	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK SIX

August 5-11, 1991

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SPECIAL EVENTS

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MONDAY AUGUST 5	TUESDAY 6	WEDNESDAY 7	THURSDAY 8
7:00 pm: In House Concert IV Theatre, WSC 8:30 pm: FCM Collage New Music works by Child, Lazarof, Knussen, + Imbrie, David Hoose conductor, Theatre, TWD	12:30 pm: BUTI group photo (all students) assemble at Main Gate,TWD (rain date Wed.) 7:00 pm: Harp Recital, Gabrielle Miller, Theatre, WSC 8:30 pm: FCM TMC Fellows works by Ligeti, Ford, Matthews, Henze, Zuidam Theatre, TWD	8:30 pm: FCM TMCO Concert VI Oliver Knussen conductor, Phyllis Bryn-Julson soprano, Works by Yarnell, Imbrie + Del Tredici Theatre,TWD	8:30 pm: Ivan Moravec piano, Theatre, TWD

FRIDAY 9	SATURDAY 10	SUNDAY 11
10:00 am-12:30 pm: Masterclass, Dean Phyllis Curtin Theatre, WSC 7:00 pm: Prelude Concert, Jeffrey Kahane, piano Members of the BSO Shed, TWD 9:00 pm: BSO Charles Dutoit conductor, Jeffrey Kahane piano, Shed, TWD	*25th Anniversary Gala Celebration* (see schedule of events) 10:30 am: Orpheus Chamber Orchestra Open Rehearsal Shed, TWD 4:00 pm: Chamber Music, TMC Fellows Chamber Music Hall, TWD 8:30 pm: BSO Charles Dutoit conductor, Yefim Bronfman,piano Shed, TWD	10:00 am: Chamber Music TMC Fellows Theatre, TWD 2:30 pm : Orpheus Chamber Orchestra Cecile Licad, piano Shed, TWD 8:30 pm: Vocal Recital, TMC Fellows, Chamber Music Hall TWD

UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK SEVEN YAIP

YOUNG ARTISTS INSTRUMENTAL PROGRAM August 12-18, 1991

Steven Karidoyanes, Orchestra Manager

MONDAY AUGUST 12	TUESDAY 13	WEDNESDAY 14	THURSDAY 15
8:45-10:00 am YAO(Rimsky-Korsakoff),ww/brass/perc/harps Mr. Hoose, East Barn, TWD 8:45-10:00 am YAO strings West Barn, Mr. Shui, 10:15-11:45 am YAO tutti, Mr.Hoose West Barn, TWD 12:30 pm: Faculty Meeting, Cafeteria WSC 1:15-3:15 pm woodwind sectional East Barn,TWD 2:30-3:30 pm YAO Rehearsal Mr. Lipsitt, (Bernstein)Shed TWD 4:00-6:30 pm YAO Rehearsal Mr. Hoose,(Dvorak, Rimsky-Korsakoff) Shed, TWD	8:45-11:45 am: YAO,Mr.Hoose (Rimsky-Korsakoff) West Barn, TWD 1:15-3:15 pm Sectionals: bass-Parlour cello-Science #2 violas-C.C. #12 perc. Lively Stones brass-Theatre,WSC vln I-LRSH vln II-Science #4 3:30-4:30 pm Chamber Music A 4:45-5:45 pm Chamber Music B 7:00-7:40 pm YAO Rehearsal (Rimsky-Korsakoff) Shed, TWD	8:45-10:45 am: YAO,Mr. Hoose (Dvorak, Rimsky-Korsakoff) West Barn, TWD T.O.P. (see schedule of events) 3:00 pm: BUTI Chamber Music Concert, CMH, TWD 3:30-5:30 pm YAVP-YAO concerts Shed, TWD 8:00 pm YAO T.O.P. concert call Shed, TWD	8:45-11:45 am YAO Mr. Rachleff (rehearsal order tba) West Barn, TWD 5:30 pm: In House Concert V, Theatre, WSC

FRIDAY 16	SATURDAY 17	SUNDAY 18
8:45-11:45 am YAO Mr. Rachleff (rehearsal order tba) West Barn,TWD ********** BU School of Music Auditions ********** 1:15-3:15 pm Perc.Ensemble Lively Stones Bass Ensemble Parlour Chamber Music A 3:30-5:30 pm Chamber Music B Brass Ensemble location tba	8:45-11:45 am YAO Rehearsal, Mr. Rachleff West Barn, TWD 2:00 pm BUTI Chamber Music concert III CMH, TWD	********** BU Alumni Day ********** 6:30 pm: YACP Recital Theatre, WSC

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK SEVEN YAVP

YOUNG ARTISTS VOCAL PROGRAM August 12-18, 1991

Joan Heller, Director

MONDAY AUGUST 12	TUESDAY 13	WEDNESDAY 14	THURSDAY 15
8:30-10:00 am Voice Lessons & Coachings Chick Coop Bunkhouse WSC Theatre 10:00-11:45 am A+B Theory, Ch.C . H+I Voice Class WSC Theatre 12:30 pm Faculty Meeting Cafeteria, WSC 1:00-3:30 pm Chorus T.O.P. Rehearsals Shed, TWD 6:30-8:00 pm Coachings Chick. Coop	8:30-10:00 am Voice Lessons &Coachings Chick Coop Bunkhouse WSC Theatre 10:00-11:45 am H+I Theory, Ch.C. A+B Voice Class WSC Theatre 1:00-3:00 pm Chorus, East Barn,TWD 3:00-4:30 pm Diction/Opera East Barn,TWD 4:30-5:30 pm Staff Meeting East Barn, TWD 6:30-8:00 pm Coachings Chicken Coop. 7:00 pm Faculty Recital Jaguaribe/Daverio Theatre, WSC	8:30-10:00 am Voice Lessons & Coachings Chick Coop Bunkhouse WSC Theatre 10:00-11:45 am A+B Theory, Ch. C. H+I Voice Class WSC Theatre Tanglewood On Parade (T.O.P.) (see schedule) 2:30 pm: Chorus call Shed, TWD 3:30 pm: T.O.P. YAVP Concert Shed, TWD	8:30-10:00 am Voice Lessons & Coachings Chick Coop Bunkhouse WSC Theatre 10:00-11:45 am H+I Theory, Ch.C A+B Voice Class WSC Theatre 1:00-2:30 pm College Forum East Barn, TWD 2:30-4:30 pm Opera Scenes East Barn,TWD 5:30 pm: In House Concert V Theatre, WSC 6:30-8:00 pm Coachings Chicken Coop.

FRIDAY 16	SATURDAY 17	SUNDAY 18
**********	9:30 am-12:30 pm	11-30 am-2:00 pm
BU School of Music	Opera Scenes	Opera Scenes
Auditions	Masterclass	Masterclass
**********	Will Graham	Will Graham
8:30-10:00 am	Theatre, WSC	East Barn, TWD
Voice Lessons		
& Coachings, Ch.Coop	2:00 pm	8:30 pm
Bunkhouse	BUTI Chamber Music	Vocal Recital
WSC Theatre	Concert III	TMC Fellows
10:00-12:00 pm	CMH, TWD	CMH, TWD
Special Event		
Evan Keely		
Theatre, WSC		
1:00-2:00 pm		
Diction		
East Barn, TWD		
2:00-4:30 pm		
Opera Scenes		
East Barn, TWD		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK SEVEN YAPP

YOUNG ARTISTS PIANO PROGRAM August 12-18, 1991

Maria Clodes Jaguaribe, Director

MONDAY AUGUST 12	TUESDAY 13	WEDNESDAY 14	THURSDAY 15
Lessons : Ms. Hodgin Library, WSC 8:45 am McCullough 9:30 am Wolf 10:15 am Silver 11:00 am Masterclass: Library, WSC Buck, Needleman, Patkai, Samuel 12:30 pm: Faculty Meeting Cafeteria, WSC Lessons: Ms. Jaguaribe Library, WSC 1:00 pm Gill 1:45 pm Chiou 2:30 pm DiPace 3:15 pm Esposito	Lessons : Ms. Jaguaribe Library, WSC 8:45 am Patkai 9:30 am Han 10:15 am Kim 11:00 am Masterclass: Library, WSC Wolf, Silver,Chiou, McCullough Lesson : Ms. Jaguaribe Library, WSC 12:30 pm: McCullough 7:00 pm: BUTI Faculty Recital Maria Clodes Jaguaribe, piano John Daverio, violin Theatre, WSC	Lessons : Ms. Jaguaribe Library, WSC 8:45 am Llewellyn 9:30 am Needleman 10:15 am Buck 11:00 am Masterclass: Library, WSC DiPace, Esposito, Gill, Han 12:30 pm: Lesson Ms. Jaguaribe Library, WSC Quadrino Lessons, Ms. Hodgin Library, WSC 1:15 pm Kim 2:00 pm Lerner 2:45 pm Han T.O.P. (see posted schedule) 3:00 pm: BUTI Chamber Music CMH, TWD 3:30-5:30 pm YAVP-YAO concerts Shed, TWD 8:30 pm: YAO segment of evening concert, Shed, TWD	Lessons : Ms. Jaguaribe Library, WSC 8:45 am Samuel 9:30 am Silver 10:15 am Wolf 11:00 am Masterclass: Library, WSC Kim, Lerner, Llewellyn, Quadrino, 12:30 pm: Lesson Ms. Jaguaribe Library, WSC Lerner Lessons:Ms. Hodgin Library, WSC 1:15 pm Quadrino 2:00 pm Patkai 2:45 pm Needleman 5:30 pm: In House Concert V Theatre, WSC

FRIDAY 16	SATURDAY 17	SUNDAY 18
**********		**********
BU School of Music Auditions		BU Alumni Day
**********	2:00 pm: BUTI Chamber Music Concert III CMH, TWD	**********
Lessons, Ms. Hodgin Library, WSC 8:30 am Llewellyn 9:15 am Gill 10:00 am Samuel 10:45 am Esposito 11:30 am DiPace 12:15 pm Chiou 1:00 pm Buck 9:00 pm: BSO Seiji Ozawa, Conductor Benjamin Pasternack, piano Shed, TWD		2:30 pm: BSO Seiji Ozawa, Conductor Peter Serkin, piano Shed, TWD 6:30 pm: YACP Recital Theatre, WSC

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK SEVEN YACP CP

YOUNG ARTISTS COMPOSITION PROGRAM August 12-18, 1991

Dr. Robert Sirota, Director

MONDAY AUGUST 12	TUESDAY 13	WEDNESDAY 14	THURSDAY 15
Lessons: 42 Walker Street, Lenox 9:00 am Sichitin 10:00 am Ben David 11:00 am Evans 12:30 pm: Faculty Meeting Cafeteria, WSC 1:00-3:30 pm: Chorus T.O.P. Rehearsals Shed, TWD	10:00-11:00 am Honors Theory Mr. Wachner Chick. Coop #9 1:00-3:00 pm Chorus, East Barn, TWD 7:00 pm: Faculty Recital Maria Clodes Jaguaribe, piano John Daverio, violin Theatre, WSC	10:00 am-12:00 noon Masterclass Mark Kroll Science Bldg. Room 1 T.O.P. (see schedule of events) 2:30 pm Chorus call Shed, TWD 3:30 pm: T.O.P. concerts YAVP/YAO Shed, TWD	Lessons: 42 Walker Street Lenox 8:45 am Sorkin 11:15 am Schmidt 10:00-11:00 am Honors Theory Mr. Wachner Ch.Coop.# 9 Lesson: 42 Walker Street 1:15 pm Stockbergen 3:30-5:00 pm Readings/ Rehearsals Theatre, Library WSC 5:30 pm: In House Concert V Theatre, WSC

FRIDAY AUGUST 16	SATURDAY 17	SUNDAY 18
********** BU School of Music Auditions **********		********** BU Alumni Day **********
Lessons: 42 Walker Street 9:00 am Wasserman 10:00 am Copley 11:00 am Yamauchi 1:00 pm Vine 2:00 pm Holland 1:15-5:30 pm Readings/rehearsals (location tba)	2:00 pm: BUTI Chamber Music Concert III CMH, TWD	6:30 pm: YACP recital Theatre, WSC

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK SEVEN EBS

EMPIRE BRASS SEMINAR August 12-18, 1991

MONDAY AUGUST 12	TUESDAY 13	WEDNESDAY 14	THURSDAY 15
9:30 am-11:30 am First Rehearsals 1-Koussevitsky 2-Stein 3-Kenmore 4-Fiedler 5-Fenway 6-Greylock	9:30-11:30 am Coachings (6 locations)	9:30-11:30 am Coachings (6 locations)	9:30-11:30 am Coachings (6 locations)
12:30 pm: Faculty Meeting Cafeteria, WSC	1:30 pm: Strauss Fanfare Rehearsal (all Brass) Shed, TWD	T.O.P. 2:00 pm Fanfares(ABQ)	1:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky
1:15-3:15 pm Brass Masterclass Mel Broiles Theatre, WSC	3:30-5:30 pm Instrumental Masterclasses: Tpts-Koussevitsky Hrns-Kenmore Tbns-Stein Tubas-Fiedler	3:00 pm: BUTI Chamber Music Concert CMH, TWD	3:30-5:30 pm Master Coachings (6 locations)
3:30-5:30 pm Coachings (6 locations)	7:00 pm Faculty Recital Jaguaribe/Daverio Theatre, WSC	3:30-5:30 pm YAVP/YAO Concerts Shed, TWD	5:30 pm: In House Concert V Theatre, WSC
		8:00 pm Strauss Fanfare Shed, TWD	
		8:30 pm: YAO segment of evening concert Shed, TWD	

FRIDAY 16	SATURDAY 17	SUNDAY 18
********** BU School of Music Auditions ********** 9:30 am-12:30 pm Performance Class East Barn, TWD	2:00 pm: BUTI Chamber Music Concert III CMH, TWD	********** BU Alumni Day ********** 6:30 pm: YACP Recital Theatre, WSC
2:00-4:30 pm Open Rehearsal Empire Brass Koussevitsky		

LISTENING AND ANALYSIS SEMINAR August 12-18, 1991

Dr. Jeremy Yudkin, Director

MONDAY AUGUST 12	TUESDAY 13	WEDNESDAY 14	THURSDAY 15
12:30 pm Faculty Meeting Cafeteria, WSC 1:30-3:30 pm Seminar, John Daverio Rust Room, Highwood, TWD	10:00 am-12:30 pm BSO Rehearsal (Janowski) Shed, TWD 1:30-3:30 pm Seminar, Mr Daverio, Rust Room, Highwood, TWD 4:00-6:30 pm BSO Rehearsal (Ozawa) Shed, TWD 7:00 pm: BUTI Faculty Recital Maria Clodes Jaguaribe, piano John Daverio,violin Theatre, WSC	10:00 am-12:30 pm BSO Rehearsal (Ozawa) Shed, TWD 1:30-3:30 pm Seminar, Mr Daverio Rust Room, Highwood, TWD 2:00 pm-on T.O.P. (includes concerts by YAVP-YAO) see posted schedule	10:00 am-12:30 pm BSO Rehearsal (Ozawa) Shed, TWD 1:30-3:30 pm Seminar, Mr. Daverio Rust Room, Highwood, TWD 4:00-6:30 pm BSO Rehearsal (Ozawa) Shed, TWD 5:30 pm: In House Concert V Theatre, WSC

FRIDAY 16	SATURDAY 17	SUNDAY 18
**********	10:35 am-1:05 pm	**********
BU School of Music	BSO Open Rehearsal	BU Alumni Day
Auditions	(Ozawa)	**********
**********	Shed, TWD	
		6:30 pm
10:00-12:30 pm	2:00 pm: BUTI	YACP Recital
BSO Rehearsal	Chamber Music	Theatre, WSC
(Janowski)	Concert III	
Shed, TWD	Chamber Music Hall	
	TWD	
1:30-3:30 pm		
Seminar,		
Mr. Daverio		
Rust Room,		
Highwood,TWD		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE-SUMMER 1991 WEEK SEVEN

ADULT MUSIC SEMINAR August 11-18, 1991
Dr. Jeremy Yudkin

SUNDAY AUGUST 11	MONDAY 12	TUESDAY 13	WEDNESDAY 14
12:30 pm:Registration SessionIII Main House, Library, WSC 1:00-1:30 pm: Orientation Session with Dr. Yudkin Library,WSC 2:30 pm Orpheus Chamber Orchestra, Cecile Licad,piano Shed,TWD 8:30 pm Vocal Recital, TMC Fellows, Theatre, TWD	12:30 pm Faculty Meeting Cafeteria, WSC 1:30-3:30 pm Seminar, Dr. Yudkin First Floor, Highwood, TWD	10:00 am-12:30 pm BSO Rehearsal (Janowski) Shed, TWD 1:30-3:30 pm Seminar, Dr Yudkin First Floor, Highwood, TWD 4:00-6:30 pmn BSO Rehearsal (Ozawa) Shed, TWD 7:00 pm: BUTI Faculty Recital Maria Clodes Jaguaribe,piano John Daverio,violin Theatre, WSC	10:00am-12:30 pm BSO rehearsal (Ozawa) Shed, TWD 12:30 -2:30 pm Seminar Dr.Yudkin First Floor, Highwood, TWD 2:00 - on T.O.P. (includes) concerts by YAVP, YAO) see posted schedule

THURSDAY AUGUST 15	FRIDAY 16	SATURDAY 17
10:00am-12:30 pm BSO Rehearsal (Ozawa) Shed, TWD 1:30 - 3:30 pm Seminar, Dr. Yudkin First Floor, Highwood, TWD 4:00-6:30 pm BSO Rehearsal (Ozawa) Shed, TWD 5:30 pm: In House Concert V Theatre, WSC	10:00 am-12:30 pm BSO Rehearsal (Janowski) Shed, TWD 1:00-3:00 pm Seminar Dr. Yudkin First Floor, Highwood,TWD	10:30 am-1:00 pm BSO Open Rehearsal (Ozawa) Shed, TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK SEVEN

August 12-18, 1991

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SPECIAL EVENTS

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MONDAY AUGUST 12	TUESDAY 13	WEDNESDAY 14	THURSDAY 15
12:30 pm: Faculty Meeting Cafeteria, WSC 1:15-3:15 pm: Brass Masterclass Mel Broiles Theatre, WSC 8:30 pm: Lion Gate Trio (Fellowship Ensemble in Residence) Theatre, TWD	7:00 pm: BUTI Faculty Recital Maria Clodes Jaguaribe, piano John Daverio, violin Theatre, WSC	Tanglewood on Parade (see posted schedule of events) 3:00 pm: BUTI Chamber Music Concert, CMH, TWD 3:30-5:30 pm: YAVP, YAO Concerts Shed, TWD 8:00 pm: Strauss Fanfare (includes EBS Students) Shed, TWD 8:30 pm: Evening Concert, YAO, TMCO, BSO, Messrs. Hoose, Ozawa, Dutoit and Fleisher,conducting Shed, TWD	Interlochen Auditions 5:30 pm: In House Concert V Theatre, WSC 8:30 pm: Yo-Yo Ma, cello (w/ Gilbert Kalish and Ronan Lefkowitz) Theatre, TWD

FRIDAY 16	SATURDAY 17	SUNDAY 18
********** BU School of Music Auditions **********	9:30 am-12:30 pm Opera Scenes Masterclass, Will Graham Theatre, WSC	********** BU Alumni Day **********
7:00 pm: Prelude Concert-BSO windplayers, Shed, TWD	10:35 am-1:05 pm BSO Open Rehearsal (Ozawa) Shed, TWD	10:00 am: Chamber Music, TMC Fellows Theatre, TWD
9:00 pm: Koussevitsky Memorial Concert BSO, Seiji Ozawa, conductor Benjamin Pasternak, piano Shed, TWD	2:00 pm: BUTI Chamber Music Concert III, CMH, TWD 4:00 pm: Chamber Music, TMC Fellows Theatre, TWD 8:30 pm: BSO Marek Janowski, conductor Midori, violin Shed, TWD	11:30 am-2:00 pm Opera Scenes Masterclass, Will Graham East Barn, TWD 2:30 pm: BSO Seiji Ozawa, Conductor Peter Serkin, piano Shed, TWD 6:30 pm: YACP Recital Theatre, WSC 8:30 pm: Vocal Recital TMC Fellows CMH, TWD

UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK EIGHT YAIP

YOUNG ARTISTS INSTRUMENTAL PROGRAM August 19-25, 1991

Steven Karidoyanes, Orchestra Manager

MONDAY AUGUST 19	TUESDAY 20	WEDNESDAY 21	THURSDAY 22
8:45-9:30 am YAO(Bernstein) strings/perc. West Barn, TWD 8:45-9:30 am YAO (Bernstein) ww/brass East Barn,TWD 9:30-10:30 am YAO tutti Mr. Rachleff (Stravinsky) West Barn, TWD 10:45-11:45 am YAO (Mozart) East Barn, TWD 10:45-11:45 am YAO(remaining personnel: Stravinsky) West Barn,TWD 12:30 pm: Faculty Meeting,Cafeteria WSC 1:15-3:15 pm String sectional West Barn, TWD 3:30-5:30 pm ww/brass sectional West Barn, TWD 3:30-5:30 pm Lecture/demonstrat. Baroque violin Carol Liebermann Theatre, WSC	8:45-9:45 am: YAO,Mr.Rachleff (Bernstein) 9:45-11:45 am YAO (Stravinsky) West Barn,TWD Chamber Music rehearsals as needed for Wed. concert 6:30-8:00 pm YAO (Mozart) Mr. Rachleff East Barn, TWD ********** (Monday cont.) 6:30 pm: In House Concert VI Theatre, WSC	8:45-9:15 am: YAO,Mr.Rachleff (Bernstein) 9:15-10:30 am (Stravinsky) West Barn, TWD 10:45-11:45 am YAO,Mr. Rachleff (Mozart) East Barn, TWD 8:30 pm: BUTI Chamber Music Concert IV CMH, TWD	8:45-9:15 am YAO Mr. Rachleff (Bernstein) 9:15-10:30 am (Stravinsky) West Barn, TWD 10:45-11:45 am YAO, Mr. Rachleff (Mozart) East Barn, TWD 1:15-3:15 pm YAO,(rep. tba) Mr. Rachleff West Barn, TWD 3:30-5:30 pm YAO - Composers readings West Barn, TWD

FRIDAY 23	SATURDAY 24	SUNDAY 25
8:45-11:45 am YAO Rehearsal Mr. Rachleff Theatre, TWD 3:00-5:30 pm YAO Dress Rehearsal (program order) Theatre, TWC	9:00-10:30 am YAO Rehearsal, Mr. Rachleff Theatre, TWD 2:00 pm YAO Concert IV Larry Rachleff, conductor Maria Clodes Jaguaribe, piano Theatre, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK EIGHT YAVP

YOUNG ARTISTS VOCAL PROGRAM August 19-25, 1991

Joan Heller, Director

MONDAY AUGUST 19	TUESDAY 20	WEDNESDAY 21	THURSDAY 22
8:30-10:00 am Voice Lessons & Coachings Chick Coop Bunkhouse WSC Theatre	8:30-10:00 am Voice Lessons &Coachings Chick Coop Bunkhouse WSC Theatre	8:30-10:00 am Voice Lessons & Coachings Chick Coop Bunkhouse WSC Theatre	8:30-10:00 am Voice Lessons & Coachings Chick Coop Bunkhouse WSC Theatre
10:00-11:45 am A+B Theory, Ch.C . H+I Voice Class WSC Theatre	10:00-11:45 am H+I Theory, Ch.C. A+B Voice Class WSC Theatre	10:00-11:45 am A+B Theory, Ch. C. H+I Voice Class WSC Theatre	10:00-11:45 am H+I Theory, Ch.C A+B Voice Class WSC Theatre
12:30 pm Faculty Meeting Cafeteria, WSC	1:00-2:00 pm YACP readings East Barn, TWD	1:00-2:00 pm Diction East Barn, TWD	1:00-2:00 pm YACP readings East Barn,TWD
1:00-2:00 pm Diction East Barn, TWD	1:00-3:00 pm Opera Scenes East Barn,TWD	3:00-4:30 pm Opera Scenes East Barn,TWD	1:00-4:00 pm Opera Scenes East Barn, TWD
3:00-4:30 pm Opera Scenes East Barn, TWD	6:00-8:30 pm Vocal Recital, YAVP Theatre, WSC	8:30 pm BUTI Chamber Music Concert IV CMH, TWD	6:00-10:00 pm Opera Scenes Dress Rehearsal Theatre, WSC
6:30 pm: In House Concert VI Theatre, WSC		*8:30-10:00 pm Opera Scenes Rehearsal, Theatre, WSC *will begin after YAPP recital	

FRIDAY 23	SATURDAY 24	SUNDAY 25
8:30-10:00 am Voice Lessons & Coachings, Ch.Coop Bunkhouse WSC Theatre	2:00 pm YAO Concert IV Larry Rachleff, conducting Maria Clodes Jaguaribe, piano Theatre, TWD	
10:00-12:30 pm Staff Masterclass (students must attend) Theatre, WSC		
5:30 pm Opera Scenes Performance Theatre, WSC		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK EIGHT YAPP

YOUNG ARTISTS PIANO PROGRAM August 19-25, 1991

Maria Clodes Jaguaribe, Director

MONDAY AUGUST 19	TUESDAY 20	WEDNESDAY 21	THURSDAY 22
Lessons :Ms. Hodgin Library, WSC 8:45 am McCullough 9:30 am Wolf 10:15 am Silver 11:00 am Han	Lessons : Ms. Jaguaribe Library, WSC 8:45 am Patkai 9:30 am Han 10:15 am Kim	Lessons : Ms. Jaguaribe Library, WSC 8:45 am Llewellyn 9:30 am Needleman	
12:00-1:30 pm Masterclass: Library, WSC Buck, Needleman, Patkai, Samuel	11:00 am Masterclass: Library, WSC Wolf, Silver,Chiou, McCullough	12:00-1:30 pm Masterclass: Library, WSC DiPace, Esposito, Gill, Han	12:00-1:30 pm Masterclass: Library, WSC Kim, Lerner, Llewellyn, Quadrino
12:30 pm: Faculty Meeting Cafeteria, WSC	12:30 pm: Lesson: Ms. Jaguaribe Library, WSC McCullough	Lessons: Ms. Jaguaribe Library, WSC 1:30 pm Quadrino 2:15 pm Buck	Lessons : Ms. Jaguaribe Library, WSC 1:30 pm Wolf 2:15 pm Lerner 3:00 pm Samuel 3:45 pm Silver
Lessons: Ms. Jaguaribe Library, WSC 1:30 pm Gill 2:15 pm Chiou 3:00 pm DiPace 3:45 pm Esposito		Lessons: Ms. Hodgin 3:00 pm Kim 3:45 pm Lerner	Lessons:Ms. Hodgin Chamber Music Pavillion 1:30 pm Quadrino 2:15 pm Patkai 3:00 pm Needleman
6:30 pm:In House Concert VI Theatre, WSC		6:00 pm: YAPP Final Recital Session II Theatre, WSC 8:30 pm: BUTI Chamber Music Concert IV CMH, TWD	

FRIDAY 23	SATURDAY 24	SUNDAY 25
Lessons: Ms. Hodgin Library,WSC 8:30 am Llewellyn 9:15 am Gill 10:00 am Samuel 10:45 am Esposito 11:30 am DiPace 12:15 pm Chiou 1:00 pm Buck	2:00 pm: YAO Concert IV Larry Rachleff, conductor Maria Clodes Jaguaribe, piano Theatre, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK EIGHT YACP CP

YOUNG ARTISTS COMPOSITION PROGRAM August 19-25, 1991

Dr. Robert Sirota, Director

MONDAY AUGUST 19	TUESDAY 20	WEDNESDAY 21	THURSDAY 22
10:00 am-12:00 noon Contemporary Harpsichord Techniques Mark Kroll, class held at his home,230 Housatonic St.Lenox	Lessons: 42 Walker Street 8:45 am Evans 11:15 am Copley 10:00-11:00 am Honors Theory Mr. Wachner Chick.Coop. #9	Lessons: 42 Walker Street 9:00 am Yamauchi 10:00 am Sorkin 11:00 am Schmidt 1:00 pm Stockberger	Lessons: 42 Walker Street 9:00 am Wasserman 10:00 am Sichitin 11:00 am Ben David 1:00 pm Vine
12:30 pm: Faculty Meeting Cafeteria, WSC	1:00-2:00 pm: Chorus/composers Readings East Barn,TWD	2:00-3:00 pm Musicianship class Dr. Sirota 42 Walker Street	10:00-11:00 am Honors Theory Mr. Wachner Ch.Coop.# 9
1:00-2:30 pm: Musicianship class, Dr. Sirota 42 Walker St. Lenox	3:30-6:00 pm Composition Readings Library, WSC	4:30-6:00 pm Final Readings, Library, WSC	1:00-2:00 pm Chorus/Composers Readings, East Barn, TWD
6:30 pm: In House Concert VI Theatre, WSC		8:30 pm: BUTI Chamber Music Concert IV CMH, TWD	3:30-5:30pm Orchestra Readings West Barn, TWD

FRIDAY AUGUST 23	SATURDAY 24	SUNDAY 25
10:00-11:00 am Return scores, tapes, etc. LRSH	2:00 pm: YAO Concert IV Larry Rachleff, conductor Maria Clodes Jaguaribe, piano Theatre, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK EIGHT EBS

EMPIRE BRASS SEMINAR August 19-25, 1991

MONDAY AUGUST 19	TUESDAY 20	WEDNESDAY 21	THURSDAY 22
9:30 am-11:30 am First Rehearsals 1-Koussevitsky 2-Stein 3-Kenmore 4-Fiedler 5-Fenway 6-Greylock	9:30-11:30 am Coachings (6 locations)	9:30-11:30 am Coachings (6 locations)	9:30-11:30 am Coachings (6 locations)
12:30 pm: Faculty Meeting Cafeteria, WSC	1:30-3:30 pm Coachings (6 locations)	1:30-3:30 pm Instrumental Masterclasses Tpts-Koussevitsky Hrns-Kenmore Tbns-Stein Tubas-Fiedler	1:30-3:30 pm Master Coachings (6 locations)
1:30-3:30 pm Coachings (6 locations) Theatre, WSC	3:30-5:30 pm Open Rehearsal Empire Brass Koussevitsky	3:30-5:30 pm Open Rehearsal Empire Brass Koussevitsky	3:30-5:30 pm Atlantic Brass Recital, Koussevitsky
3:30-5:30 pm Open Rehearsal Empire Brass Koussevitsky		8:30 pm: BUTI Chamber Music Concert IV CMH, TWD	
6:30 pm: In House Concert VI Theatre, WSC			

FRIDAY 23	SATURDAY 24	SUNDAY 25
9:30 am-12:30 pm Final Performance Class, East Barn, TWD	2:00 pm: YAO Concert IV Larry Rachleff, conducting Maria Clodes Jaguaribe, piano Theatre, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK EIGHT L&A

LISTENING AND ANALYSIS SEMINAR August 19-25, 1991

Dr. Jeremy Yudkin, Director

MONDAY AUGUST 19	TUESDAY 20	WEDNESDAY 21	THURSDAY 22
12:30 pm Faculty Meeting Cafeteria, WSC			
1:30-3:30 pm Seminar, Dr. Yudkin Rust Room, Highwood, TWD	1:30-3:30 pm Seminar, Dr Yudkin, Rust Room, Highwood, TWD	1:30-3:30 pm Seminar, Dr Yudkin Rust Room, Highwood, TWD	1:30-3:30 pm Seminar, Dr. Yudkin Rust Room, Highwood, TWD
6:30 pm In House Concert VI Theatre, WSC	6:00 pm Vocal Recital YAVP Theatre,WSC	6:00 pm YAPP Final recital Session II Theatre, WSC	
		8:30 pm: BUTI Chamber Music Concert IV Chamber Music Hall, TWD	

FRIDAY 23	SATURDAY 24	SUNDAY 25
10:30 am-1:00 pm Cleveland Orchestra Rehearsal (von Dohnanyi) Shed, TWD	10:30 am-1:00 pm Cleveland Orchestra Open Rehearsal (von Dohnanyi) Shed, TWD	
1:30-3:30 pm Seminar, Dr. Yudkin Rust Room, Highwood,TWD	2:00 pm: YAO Concert IV Larry Rachleff, conducting Maria Clodes Jaguaribe, piano Theatre, TWD	
5:30 pm Opera Scenes (presented by YAVP) Theatre, WSC		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1991 WEEK EIGHT
August 19-25, 1991

****
SPECIAL EVENTS
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MONDAY AUGUST 19	TUESDAY 20	WEDNESDAY 21	THURSDAY 22
12:30 pm: Faculty Meeting Cafeteria, WSC 3:30-5:30 pm Lecture/Demonstration Baroque violin Carol Liebermann Theatre, WSC 6:30 pm: In House Concert VI Theatre, WSC 8:30 pm: Westbrook String Quartet (Fellowship ensemble in residence) Theatre, TWD	6:00 pm: Vocal Recital, YAVP Theatre, WSC 8:30 pm TMCO Concert VI (Janowski/ Conducting Fellows) Theatre, TWD	6:00 pm YAPP Final piano Recital, Session II Theatre, WSC 8:30 pm: BUTI Chamber Music, Concert IV Chamber Music Hall TWD	8:30 pm Takacs Quartet Theatre, TWD

FRIDAY 23	SATURDAY 24	SUNDAY 25
5:30 pm Opera Scenes (presented by YAVP students) Theatre, WSC 7:00 pm Prelude Concert Mitsuko Uchida, piano Members of Cleveland Orchestra Shed, TWD 9:00 pm Cleveland Orchestra, Christophe von Dohnanyi, conductor Mitsuko Ushida, piano Shed, TWD	10:30 am Cleveland Orchestra Open Rehearsal (von Dohnanyi) Shed, TWD 2:00 pm YAO Concert IV Larry Rachleff, conductor Maria Clodes Jaguaribe, piano Theatre,TWD 8:30 pm Cleveland Orchestra Christophe von Dohnanyi, conductor Shed, TWD	2:30 pm Cleveland Orchestra Tanglewood Festival Chorus Christophe von Dohnanyi,conductor Shed, TWD ********** End of the 1991 BUTI Session **********

YOUNG ARTISTS PROGRAM August 27-September 2 1991

Laetitia de Courreges, Chef d'Orchestre

MONDAY AUGUST 27	TUESDAY 28	WEDNESDAY 29	THURSDAY 30
6:00 am YAO sectionals: vln I Mr. Seeber vln II Mr.Gauger vla Mr. Voisin cello Mr. Ma bass Mr. Moberle ww Dr. Sloane brass Mr. Ripley 8:45 am YAO tutti, Mr. Hoose Symphony tba West Barn, TWD 5:00 pm In House Concert XXII : Any + all groups Theatre, WSC	9:30 am: Advanced composers seminar/Readings, Mr. Getty (funded in part by a grant from the Mobil Oil Corp.) 12:30 pm BUTI group photo Shed roof, TWD 3:30-5:30 pm mandatory: Broke Performance Class, Raj Sodhi, Alex Waterman, Natalie Shim, Theatre, WSC	9:00 am: Movement Classes Feldenkreis: Mr. Wachner Ballet: Dr.Sirota Lamaze: Mr. Karidoyanes 1:15-3:15 pm Chamber Music A: Bacewicz violin nonet 3:00-4:00 pm Diction : Mr.Chen East Barn, TWD 3:30-5:30 pm YAQP Masterclass Razamovsky Quartets 4-6 6:00 pm Bowing party #747 Library, WSC	8:45 am YAO Rehearsal (Leroy Anderson: Conductor's Holiday) Messr. Chen, Hoose, Spano, Lipsitt + Rachleff Shed, TWD 1:30-3:30 pm Listening & Analysis Dr. Yudkin, (PG 13) 1:30-3:30 pm Adult Music Seminar (X) BSO Open Opera Rehearsal, West Barn, TWD Idiotmeneo, King of the Croutons 7:00 pm Mr. Lipsitt 8:30 pmT'wood community 12:30 am: YAVP tech.rehearsal, Mr. Lipsitt Theatre, TWD

FRIDAY 31	SATURDAY SEPTEMBER 1	SUNDAY 2
7:00 am-9:00 pm YAO-YAVP dress rehearsals LRSH 1:30-3:30 pm EBS Mastercoachings A- Main House,TWD B- Main House,TWD C- Main House, TWD D- Main House, TWD E- Main House, TWD 8:30 pm BSO Yet ein other Mozart Piano Concerto K 666, CMH,TWD	********** BUTI Gala II: 2nd annual 25th anniversary concert receptions to preceed concert ********** 5:00 pm Harp sectional Mr. Vignieri	Closing Ceremony 1991 Session ALLELUIA !

Tanglewood Music Center

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
25th Anniversary Season

YOUNG ARTISTS ORCHESTRA
First Concert

Zuohuang Chen, conductor

Saturday, July 13, 1991 at 2:00 p.m.
Theatre, Tanglewood

Robert Sirota
(b. 1949)

Fanfare: Berkshire Reverberations*

(Composed for the 25th Anniversary of the Boston University Tanglewood Institute)

Empire Brass
Rolf Smedvig and Jeffrey Curnow, trumpets
Christopher Cooper, horn
Scott Hartman, trombone
Samuel Pilafian, tuba

Ludwig van Beethoven
(1770-1827)

Symphony No. 8 in F, Op. 93
I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di Menuetto
IV. Allegro vivace

- - - - - - - - *intermission* - - - - - - - -

Gordon Getty
(b. 1933)

Three Waltzes
I. Madeline
II. Tiefer und Tiefer
III. Ehemals

Paul Hindemith
(1895-1963)

Symphonic Metamorphosis on Themes of Carl Maria von Weber
I. Allegro
II. Turandot, Scherzo: Moderato
III. Andantino
IV. Marsh

* premiere performance

Robert Sirota and the Empire Brass are members of the BUTI faculty.

This season marks the 25th anniversary of the Boston University Tanglewood Institute. Since 1966, the Tanglewood Institute has been a summer program of Boston University and the Tanglewood Music Center. The Institute includes five Young Artists Programs for high school students (Instrumental, Vocal, Piano, Composition, and Quartet), five Institute Seminars for high school and college students (Flute, Harp, Clarinet, Empire Brass, and Listening and Analysis), and the Adult Music Seminars. Many of the Institute students receive financial assistance from funds contributed by individuals, foundations, and corporations, to the Boston University Tanglewood Institute Scholarship Fund.

Today is Berkshire Day at Tanglewood.
We welcome the residents of Berkshire County to this concert, and thank them for their support of Tanglewood activities.

Violin I

Nathalie Shim, *Lynnfield, MA*
Glen Cherry, *Vermillion, SD*

Clinton Dewing, *Newton, MA*
Alison Johnson, *Jersey City, NJ*

Robert Cheng, *Midland, MI*
Erika Sato, *Portland, OR*

Rachel Noyes, *Portland, ME*
Hallie Smith, *Memphis, TN*

Sophie Dean, *New Orleans, LA*
Oren Tsor, *Tel Aviv, Israel*

Carolyn Balfe, *Sunnyvale, CA*
Karl Orvik, *Falmouth, ME*

Marcelo Cuellar, *Cranston, RI*
Victoria Su, *Chesapeake, VA*

Mayumi Repp, *North Haven, CT*
Rebecca Asmar, *WSimsbury, CT*

Violin II

Victoria Ferris, *Salt Lake City, UT*
Patrick Kwon, *La Grangeville, NY*

Lisa Berman, *Edina, MN*
Thomas McLean, *Fairbanks, AK*

Suzanne Walter, *Woodbury, NY*
Melinda Bassett, *Spokane, WA*

Gillian Smith, *Halifax, Nova Scotia*
Daniel Padilla, *Glendale, CA*

Duane Padilla, *Glendale, CA*
Douglas Johnson, *Brandon, FL*

Michelle Kiang, *Bridgewater, NJ*
Sarah Polisner, *Portland, ME*

Rachel Teukolsky, *Ithaca, NY*
Nick Wiedman, *Malden, MA*

Renia Piotrowski, *Manchester, NH*
Michael Senior, *Bucks, England*

Viola

Emma Lively, *Wilton, ME*
Leo Suzuki, *Portland, OR*

Joel Kennedy, *Oregon City, OR*
Catherine DiRuzza, *Fall River, MA*

Andrew Kamii, *Tarzana, CA*
Elana Oko, *Tamarac, FL*

Asya Ollis, *East Lansing, MI*
Kimberly Foster, *Tualatin, OR*

Brian Oh, *Div Hills, NY*
Katie Kaltenborn, *Concord, NH*

Carina Lim, *Exeter, NH*

Cello

Elise Pittenger, *Baltimore, MD*
Kim Burkland, *Eugene, OR*

Nicholas Photinos, *Concord, CA*
I-Bei Lin, *Koohsiung, Taiwan*

Jason Lippmann, *Cincinnati, OH*
Douglas Kelley, *Guilford, CT*

Alexander Waterman, *Delmar, NY*
Joseph Ngai, *Hong Kong, China*

Trevor de Clercq, *Naples, FL*
Colin Meek, *Halifax, Nova Scotia*

William Skeen, *Miami, FL*
Lia Taddei, *Ridgewood, NJ*

Michael Weisner, *Los Angeles, CA*

Bass

Eric Larson, *Westminster, MD*
Donald Howey, *Sudbury, MA*

Bridgette Johnson, *Catkam, NY*
Hemraj Sodhi, *Hanover, NH*

Erin Bewsher, *Bourne, MA*
Gary Wicks, *Albany, NY*

Flute

Christopher Chaffee, *Honesdale, PA*
Wendy Lin, *Buena Park, CA*
Cathy Lum, *Sunnyvale, CA*
Winslow Taub, *Irvine, CA*

Oboe

David Austin, *Chatham, NJ*
Trudi Goldberg, *Dublin, Ireland*
Amanda Paine, *Belmont, MA*
Eliza Slavet, *Wellesley, MA*

Clarinet

Samuel Caviezel, *Tacoma, WA*
Ben Freimuth, *Upper Marlboro, MD*
Nobuko Igarashi, *Memphis, TN*
Brian Kim, *Seoul, Korea*

Bassoon

Glenn Davis, *Lexington, MA*
Laura Fried, *Kingston, MA*
Larisa Gelman, *Fairport, NY*
Ira Pedlikin, *Lexington, MA*

Horn

Beth Graham, *Ridgewood, NJ*
Jamie Hersch, *Reston, VA*
Stephen Kostyniak, *Burnt Hills, NY*
Tallcy Léger, *Toronto, Ontario*
Kimberly Penrod, *San Antonio, TX*

Trumpet

Brian Dodson, *Forest Lake, MN*
Jeremy Gardinier, *Tivoli, NY*
Brian Lambert, *Edmond, OK*

Trombone

John Graham, *Tacoma, WA*
Tim Simcoe, *Westboro, MA*
Jarod Vermette, *Wilbraham, MA*

Tuba

Charles Ortega, *McAllen, TX*

Percussion

Brian Bartel, *Windom, MN*
David Kostiner, *Storrs, CT*
Esteban Ramos, *Turrialba, Costa Rica*
Leonard Sakofsky, *Spring Valley, NY*
Matthew Strauss, *Div Hills, NY*

Celeste

*Imre Patkai, *Osca, Hungary*

Orchestra Manager

Steven Karidoyanes

Asst. Manager/Librarian

Neal Hampton

Stage Crew

Matt Filippi
Patrick Roulet

Boston University

Phyllis Curtin, *Dean*
School for the Arts
Robert Sirota, *Director*
School of Music

Tanglewood Institute

Thomas L. Vignieri, *Director*
Mary Wolf Bulger, *Asst. Director*
Cynthia Duet, *Admin. Assistant*
Susan Hoaglund, *Scheduling*
Laetitia deCourreges, *Office Intern*

Margaret Anne Everitt,
Director of Development

Lisa Van Valkenburg,
Director of Operations,
West Street Campus

* member of the Young Artists Piano Program

Tanglewood Music Center

Boston University Tanglewood Institute

25th Anniversary Season

1966 - 1991

FIRST CHAMBER MUSIC CONCERT

Thursday, July 18, 1991 at 8:30 pm
Theatre, Tanglewood

Prepared by Jeanne Fischer, Norman Fischer, Ralph Gomberg, Andrew Jennings, Ethan Sloane, and Michael Zaretsky.

La Cheminée du Roi René — Darius Milhaud
I. Cortège II. Jongleurs III. Chasse à Valabre

Winslow Taub, flute Trudi Goldberg, oboe
Nobuko Igarashi, clarinet Ira Pedlikin, bassoon
Kimberly Penrod, horn

Quartet for 4 violins — Grazyna Bacewicz
First Movement-Allegretto: Allegro giocoso

The Dalton Quartet
Robert Cheng, Rebecca Asmar, Gillian Smith, and Rachel Teukolsky, violins

Three Shanties — Malcolm Arnold
Allegro con brio; Allegretto semplice; Allegro vivace.

Christopher Chaffee, flute Amanda Paine, oboe
Ben Freimuth, clarinet Larisa Gelman, bassoon
Jamie Hersch, horn

Piano Quintet in Eb Major, Op. 44 — Robert Schumann
First Movement- Allegro brilliante

The Sheffield Quintet
Imre Patkai, piano
Thomas McLean, Hallie Smith, violins
Kimberly Foster, viola
Nicholas Photinos, cello

(over)

String Quartet in F Major, Op. 59, No. 1 (Razumovsky) — Ludwig van Beethoven

I. Allegro

The Thoreau Quartet
Candice Wood, Jeremy Caplan, violins
James Hogg, viola
Joseph Johnson, cello

String Quartet in E minor, Op. 59, No. 2 (Razumovsky) — Ludwig van Beethoven

I. Allegro

The Alcott Quartet
Soh-hyun Park, Caroline Semanchik, violins
Meng-Chun Chi, viola
Minna Chung, cello

String Quartet in C Major, Op. 59, No. 3 (Razumovsky) — Ludwig van Beethoven

I. Introduzione: Andante con moto; Allegro vivace

The Hawthorne Quartet
Ji-Hyun Min, Jeanyi Kim,violins
Ori Kam, viola
Reynard Rott, cello

This season marks the 25th anniversary of the Boston University Tanglewood Institute. Since 1966, the Boston University Tanglewood Institute has been a summer program of Boston University and the Tanglewood Music Center. The Institute includes five Young Artists Programs for high school students, ages 15 to 18, (Instrumental, Vocal, Piano, Composition, and Quartet), five Institute Seminars for high school and college students (Flute, Harp, Clarinet, Empire Brass, and Listening and Analysis), and the Adult Music Seminar. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Institute, please contact our office at Tanglewood (413/637-1430).

Tanglewood Music Center

Boston University Tanglewood Institute

25th Anniversary Season

1966 - 1991

Young Artists Orchestra
Second Concert

Steven Lipsitt and Robert Spano, conducting

Saturday, July 27, 1991 at 2:00 pm
Theatre, Tanglewood

Chichester Psalms — Leonard Bernstein (1918-1990)
I. Psalm 108, vs. 2 ; Psalm 100 entire
II. Psalm 23, entire; Psalm 2, vs. 1-4
III. Psalm 131, entire; Psalm 133, vs. 1

Stephen Schwarz, countertenor
Crystal Leotaud, soprano
Sara Murphy, alto
Matthew DiBattista, tenor
Kevin Blume, bass

Young Artists Chorus and Orchestra
Steven Lipsitt, conducting

Intermission

Symphony No. 6 in B minor, Op. 74, "Pathétique" — Peter Ilyich Tchaikovsky (1840-1893)
I. Adagio-Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

Young Artists Orchestra
Robert Spano, conducting

We offer this performance in appreciation for the love and inspiration Leonard Bernstein has given our young artists over the years

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Young Artists Orchestra

Violin I

Patrick Kwon, *La Grangeville, NY*
Thomas McLean, *Fairbanks, AK*

Hallie Smith, *Memphis, TN*
Rebecca Asmar, *W.Simsbury, CT*

Lisa Berman, *Edina, MN*
Gillian Smith, *Halifax, Nova Scotia*

Glen Cherry, *Vermillion, SD*
Victoria Ferris, *Salt Lake City, UT*

Michael Senior, *Bucks, England*
Rachel Teukolsky, *Ithaca, NY*

Daniel Padilla, *Glendale, CA*
Renia Piotrowski, *Manchester, NH*

Nick Wiedman, *Malden, MA*
Sarah Polisner, *Portland, ME*

Michelle Kiang, *Bridgewater, NJ*
Douglas Johnson, *Brandon, FL*

Violin II

Melinda Bassett, *Spokane, WA*
Sophie Dean, *New Orleans, LA*

Oren Tsor, *Tel Aviv, Israel*
Carolyn Balfe, *Sunnyvale, CA*

Alison Johnson, *Jersey City, NJ*
Karl Orvik, *Falmouth, ME*

Mayumi Repp, *North Haven, CT*
Victoria Su, *Chesapeake, VA*

Duane Padilla, *Glendale, CA*
Nathalie Shim, *Lynnfield, MA*

Robert Cheng, *Midland, MI*
Rachel Noyes, *Portland, ME*

Erika Sato, *Portland, OR*
Suzanne Walter, *Woodbury, NY*

Clinton Dewing, *Newton, MA*
Marcelo Cuellar, *Cranston, RI*

Viola

Joel Kennedy, *Oregon City, OR*
Elana Oko, *Tamarac, FL*

Catherine DiRuzza, *Fall River, MA*
Andrew Kamii, *Tarzana, CA*

Leo Suzuki, *Portland, OR*
Emma Lively, *Wilton, ME*

Carina Lim, *Exeter, NH*
Katie Kaltenborn, *Concord, NH*

Kimberly Foster, *Tualatin, OR*
Brian Oh, *Dix Hills, NY*

Asya Ollis, *East Lansing, MI*

Cello

Nicholas Photinos, *Concord, CA*
Jason Lippmann, *Cincinnati, OH*

I-Bei Lin, *Koohsiung, Taiwan*
Elise Pittenger, *Baltimore, MD*

Douglas Kelley, *Guilford, CT*
Kim Burkland, *Eugene, OR*

Lia Taddei, *Ridgewood, NJ*
Colin Meek, *Halifax, Nova Scotia*

Michael Weisner, *Los Angeles, CA*
William Skeen, *Miami, FL*

Trevor de Clercq, *Naples, FL*
Joseph Ngai, *Hong Kong, China*

Alexander Waterman, *Delmar, NY*

Bass

Donald Howey, *Sudbury, MA*
Bridgette Johnson, *Catkam, NY*

Erin Bewsher, *Bourne, MA*
Gary Wicks, *Albany, NY*

Eric Larson, *Westminster, MD*
Hemraj Sodhi, *Hanover, NH*

Flute

Christopher Chaffee, *Honesdale, PA*
Wendy Lin, *Buena Park, CA*
Cathy Lum, *Sunnyvale, CA*
Winslow Taub, *Irvine, CA*

Oboe

David Austin, *Chatham, NJ*
Trudi Goldberg, *Dublin, Ireland*
Amanda Paine, *Belmont, MA*
Eliza Slavet, *Wellesley, MA*

Clarinet

Samuel Caviezel, *Tacoma, WA*
Ben Freimuth, *Upper Marlboro, MD*
Nobuko Igarashi, *Memphis, TN*
Brian Kim, *Livingston, NJ*

Bassoon

Glenn Davis, *Lexington, MA*
Laura Fried, *Kingston, MA*
Larisa Gelman, *Fairport, NY*
Ira Pedlikin, *Lexington, MA*

Horn

Beth Graham, *Ridgewood, NJ*
Jamie Hersch, *Reston, VA*
Stephen Kostyniak, *Burnt Hills, NY*
Talley Léger, *Toronto, Ontario*
Kimberly Penrod, *San Antonio, TX*

Trumpet

Brian Dodson, *Forest Lake, MN*
Jeremy Gardinier, *Tivoli, NY*
Brian Lambert, *Edmond, OK*

Trombone

John Graham, *Tacoma, WA*
Tim Simcoe, *Westboro, MA*
Jarod Vermette, *Wilbraham, MA*

Tuba

Charles Ortega, *McAllen, TX*

Percussion

~ Ted Atkatz, *Boston, MA*
Brian Bartel, *Windom, MN*
David Kostiner, *Storrs, CT*
* Jonathan Pallant, *Lexington, MA*
Esteban Ramos, *Turrialba, Costa Rica*
\+ Patrick Roulet, *Boston, MA*
Leonard Sakofsky, *Spring Valley, NY*
Matthew Strauss, *Dix Hills, NY*

Harp

† Rachel Ellins, *Denton, TX*
† Alicia Jones, *Hackettstown, NJ*
† Laura Michelle, *Portland, OR*
† Todd Ramsey, *Denton, TX*

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Steven Karidoyanes

Asst. Manager/Librarian
Neal Hampton

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Matt Filippi
Patrick Roulet

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School for the Arts
Robert Sirota, *Director*
School of Music

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Mary Wolf Bulger, *Asst. Director*
Cynthia Duet, *Admin. Assistant*
Susan Hoaglund, *Scheduling*
Laetitia deCourreges, *Office Intern*

Margaret Anne Everitt, *Director of Development*

Lisa Van Valkenburg, *Director of Operations, West Street Campus*

Young Artists Chorus

Samantha Adams, *Pittsburgh, PA*
Suzanne Adelman, *Staten Island, NY*
#Adam Ben-David, *Rochelle, NY*
Kevin Blume, *West Newton, MA*
+Stephen Bomgardner, *Boston, MA*
Kathryn Brown, *Rochester, NY*
Susan Castillo, *Queens, NY*
Robert Chalwell, *Bronx, NY*
#Bridget Copley, *Amherst, NY*
Joanna Cotten, *Forrest City, AR*
Shannon DeVine, *Philadelphia, PA*
Matthew DiBattista, *Stoneham, MA*
Jennifer DiFoggio, *Auburndale, MA*
Jeffrey Dubois, *Bellevue, WA*
Amy Durica, *Portsmouth, VA*
Sabrina Ellison, *Bellevue, WA*
Helen Faith, *Oxnard, CA*
Paul Freeman, *Philadelphia, PA*

Allison Gaines, *Brooklyn, NY*
Erica Grant, *Humarock, MA*
Kyu won Han, *Silverspring, MD*
Christina Harrop, *Red Bluff, CA*
Julie Hathaway, *Grosse Pte Wds, MI*
#Jonathan Holland, *Flint, MI*
Jessica Johnson, *Annandale, VA*
Carolyn Joseph, *Houston, TX*
+Evan Keely, *Boston, MA*
Crystal Leotaud, *Baldwin, NY*
Mitzi Mastick, *Olympia, WA*
Katherine Meizel, *Davis, CA*
Erin Mitchell, *Delmar, NY*
Elizabeth Mondragon, *Houston, TX*
Rebecca Morris, *Fairfax, VA*
Peter Muñoz-Bennett, *Lexington, MA*
Mimi Munson, *Simsbury, CT*
Sara Murphy, *Virginia Beach, VA*

Karen Riefer, *Marlborough, MA*
+ Jami Rogers, *Boston, MA*
Alyssa Rosenn, *Wellesley, MA*
Jennifer Ryan, *Milton, MA*
Sarah Sharfstein, *Towson, MD*
+ Richard Shore, *Boston, MA*
# Rukmini Sichitiu, *Ojai, CA*
Joseph Specter, *Miami, FL*
+ Martha Sullivan, *Boston, MA*
+ Shinobu Takagi, *Boston, MA*
David Travis, *Newton, MA*
Chad Treatman, *Brooklyn, NY*
+ Julian Wachner, *Boston, MA*
Hilary Weissberg, *Guilford, CT*
Ryuji Yamauchi, *Fort Lee, NJ*
Monica Yunus, *Trenton, NJ*

~ Residence Staff
# Young Artists Composition Program
* Listening & Analysis Seminar
+ BUTI Staff
† Harp Seminar

25 years

Boston University Tanglewood Institute

25th Anniversary Gala Celebration

Saturday, August 10, 1991

9:30 - 11:00 am **Registration**, alumni and friends
Drive, Main House, West Street Campus

10:00 am **Final Recital** - Young Artists Quartet Program
Theatre, West Street Campus

11:45 am **Main House Dedication and Naming Ceremony**
Entrance, Main House, West Street Campus

2:00 pm **Gala Concert**
Young Artists Chorus,
Steven Lipsitt, conducting
Young Artists Orchestra,
David Hoose, conducting
Yo-Yo Ma, cello
Theatre, Tanglewood

Receptions immediately following the concert:
Back of Theatre, Tanglewood
(students)
Grape Arbor, Tanglewood
hosted by Dr. John Silber
(parents, alumni and friends)

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

25 *years*

GALA WEEKEND
August 9, 10, & 11, 1991

Today the music made by our talented students under the baton of Boston University's David Hoose and with the inspiration and genius of Yo-Yo Ma, celebrates the twenty-fifth anniversary of the founding of the Boston University Tanglewood Institute.

Erich Leinsdorf,the Boston Symphony's conductor at that time, was eager to extend the unique training program of the Tanglewood Music Center to gifted high school age musicians. He invited several institutions to propose a suitable program.. Edwin Stein. Dean of Boston University's School for the Arts and the School of Music's Director, Wilbur Fullbright, were the leaders in securing the Institute's existence under the aegis of the university. Serving the Institute were members of the Boston Symphony who were also faculty in the School of Music, establishing common goals and binding the Symphony, the Music Center and the Institute into a remarkably cohesive arts institution.

Faithfully supported by Boston University's President, John Silber, the Institute has developed a rich program for instrumentalists, vocalists and composers.The young musicians have the advantage of a superb faculty, the constant world of music that is all around us at Tanglewood, and the unique opportunity to work with leading performers and conductors who believe that teaching and learning are the springboards to the wonders of creative activity.

Boston University Tanglewood Institute celebrates its creators, supporters,teachers and students, and thanks them all for their imagination and sure belief in the great strength of music that so richly rewards us all.

Phyllis Curtin, Dean Emerita
School for the Arts
Boston University

YOUNG ARTISTS QUARTET PROGRAM

Norman Fischer, *director*
Andrew Jennings, *associate director*

Presents
The *Razumovsky* Quartets of
Ludwig van Beethoven (1770-1827)

10:00 a.m.
Theatre, West Street Campus

String Quartet in F Major, Opus 59, No. 1
- Allegro
- Allegretto vivace e sempre scherzando
- Adagio molto e mesto
- Theme Russe: Allegro

Thoreau String Quartet
Candice Wood and Jeremy Caplan, *violins*
James Hogg, *viola*
Joseph Johnson, *cello*

String Quartet in E Minor, Opus 59, No. 2
- Allegro
- Molto Adagio
- Allegretto
- Presto

Alcott String Quartet
Soh-hyun Park and Caroline Semanchik, *violins*
Meng-Chun Chi, *viola*
Minna Chung, *cello*

String Quartet in C Major, Opus 59, No. 3
- Introduzione: Andante con moto; Allegro vivace
- Andante con moto quasi Allegretto
- Menuetto: Grazioso
- Allegro molto

Hawthorne String Quartet
Ji-Hyun Min and Jeanyi Kim, *violins*
Ori Kam, *viola*
Reynard Rott, *cello*

GALA CONCERT

YOUNG ARTISTS CHORUS

August 10, 1991
2:00 pm
Theatre-Concert Hall
Tanglewood

Steven Lipsitt, *conductor*

Reincarnations — Samuel Barber
1. Mary Hynes
2. Anthony O'Daly
3. The Coolin'

Three Songs for Men's Chorus
- Simple Gifts — *arr.* Aaron Copland
- sam was a man — *arr.* Vincent Persichetti
- The Pasture — *arr.* Randall Thompson

Shinobu Takagi, *pianist*

Dragon Choruses (for Women's Chorus) — Yehudi Wyner
1. O to be a Dragon
4. To Victor Hugo of My Crow Pluto

Yehudi Wyner, *pianist*

At the River — *arr.* Aaron Copland

Richard Shore, *pianist*

Make Our Garden Grow (from *Candide*) — Leonard Bernstein

Richard Shore and Shinobu Takagi, *pianists*

There will be a ten minute intermission prior to the start of the Young Artists Orchestra program

Young Artists Chorus
Personnel

Samantha Adams, *Pittsburgh, PA*
Suzanne Adelman, *Staten Island, NY*
+Stephen Bomgardner, *Boston, MA*
Kathryn Brown, *Rochester, NY*
Susan Castillo, *Queens, NY*
Robert Chalwell, *Bronx, NY*
#Bridget Copley, *Amherst, NY*
Joanna Cotten, *Forrest City, AR*
Shannon DeVine, *Philadelphia, PA*
Matthew DiBattista, *Stoneham, MA*
Jennifer DiFoggio, *Auburndale, MA*
Jeffrey Dubois, *Bellevue, WA*
Amy Dunca, *Portsmouth, VA*
Sabrina Ellison, *Bellevue, WA*
Helen Faith, *Oxnard, CA*
Paul Freeman, *Philadelphiam PA*
Allison Gaines, *Brooklyn, NY*
Erica Grant, *Humarock, MA*
Kyu won Han, *Silverspring, MD*
Christina Harrop, *Red Bluff, CA*
Julie Hathaway, *Grosse Pte Wds, MI*
#Jonathan Holland, *Flint, MI*
Jessica Johnson, *Annandale, VA*
Carolyn Joseph, *Houston, TX*
+Evan Keely, *Boston, MA*
Crystal Leotaud, *Baldwin, NY*
Mitzi Mastick, *Olympia, WA*
Katherine Metzel, *Davis, CA*
Erin Mitchell, *Delmar, NY*
Elizabeth Mondragon, *Houston, TX*
Rebecca Morris, *Fairfax, VA*
Peter Muñoz-Bennett, *Lexington, MA*
Sara Murphy, *Virginia Beach, VA*
Karen Rieter, *Marlborough, MA*
+Jami Rogers, *Boston, MA*
Alyssa Rosenn, *Wellesley, MA*
Jennifer Ryan, *Milton, MA*
Sarah Sharfstein, *Towson, MD*
+Richard Shore, *Boston, MA*
#Rukmini Sichitiu, *Ojai, CA*
Joseph Specter, *Miami, FL*
+Martha Sullivan, *Boston, MA*
+Shinobu Takagi, *Boston, MA*
David Travis, *Newton, MA*
Chad Treatman, *Brooklyn, NY*
#Ryuji Yamauchi, *Fort Lee, NJ*
Hilary Weissberg, *Guilford, CT*
Monica Yunus, *Trenton, NJ*

The Young Artists Chorus is a component
of the Young Artists Vocal Program.
Joan Heller, Director
Steven Lipsitt, Director of Choral Activities

Stephen Bomgardner, *Opera/Musical Coordinator*
Evan Keely, *Assistant Conductor*
Jami Rogers, *Librarian and Scheduling Coordinator*
Richard Shore, *Program Pianist and Diction Coach*
Martha Sullivan, *Theory Instructor*
Shinobu Takagi, *Program Pianist and Head Musical Coach*

 # - member of the Young Artists Composition Program
+ - BUTI staff

GALA CONCERT

YOUNG ARTISTS ORCHESTRA

August 10, 1991
Theatre-Concert Hall
Tanglewood

David Hoose *conducting*

Sinfonia Concertante, Opus 125 — Serge Prokofiev
Andante
Allegro guisto
Andante con moto

Yo-Yo Ma, *cello*

- pause -

Symphony No. 6 in D Major, Opus 60 — Antonín Dvorák
Allegro non tanto
Adagio
Scherzo (*Furiant*): Presto
Finale: Allegro con spirito

Reception to follow in Grape Arbor adjacent to Theatre.

Young Artists Orchestra
Personnel

Steven Karidoyanes, Orchestra manager
Neal Hampton, Assistant orchestra manager/Librarian

Violin I

Glen Cherry, *Vermillion, SD*
Rachel Noyes, *Portland, ME*
Victoria Ferris, *Salt Lake City, UT*
Lisa Berman, *Edina, MN*
Patrick Kwon, *La Grangeville, NY*
Karl Orvik, *Falmouth, ME*
Oren Tsor, *Tel Aviv, Israel*
Suzanne Walter, *Woodbury, NY*
Melinda Bassett, *Spokane, WA*
Erika Sato, *Portland, OR*
Alison Johnson, *Jersey City, NJ*
Marcelo Cuellar, *Cranston, RI*
Carolyn Balfe, *Sunnyvale, CA*
Duane Padilla, *Glendale, CA*
Sophie Dean, *New Orleans, LA*
Robert Cheng, *Midland, MI*

Violin II

Nathalie Shim, *Lynnfield, MA*
Clinton Dewing, *Newton, MA*
Douglas Johnson, *Brandon, FL*
Sarah Polisner, *Portland, ME*
Thomas McLean, *Fairbanks, AK*
Rebecca Asmar, *W.Simsbury, CT*
Gillian Smith, *Halifax, Nova Scotia*
Nick Wiedman, *Boston, MA*
Hallie Smith, *Memphis, TN*
Michael Senior, *Bucks, England*
Daniel Padilla, *Glendale, CA*
Michelle Kiang, *Bridgewater, NJ*
Victoria Su, *Chesapeake, VA*
Renia Piotrowski, *Manchester, NH*
Rachel Teukolsky, *Ithaca, NY*
Mayumi Repp, *North Haven, CT*

Viola

Leo Suzuki, *Portland, OR*
Kimberly Foster, *Tualatin, OR*
Andrew Kamii, *Tarzana, CA*
Emma Lively, *Wilton, ME*
Catherine DiRuzza, *Fall River, MA*
Carina Lim, *Exeter, NH*
Brian Oh, *Dix Hills, NY*
Katie Kaltenborn, *Concord, NH*
Asya Ollis, *East Lansing, MI*
Joel Kennedy, *Oregon City, OR*
Elana Oko, *Tamarac, FL*

Cello

Jason Lippmann, *Cincinnati, OH*
I-Bei Lin, *Koohsiung, Taiwan*
Kim Burkland, *Eugene, OR*
Alexander Waterman, *Delmar, NY*
Michael Weisner, *Los Angeles, CA*
Joseph Ngai, *Hong Kong, China*
Nicholas Photinos, *Concord, CA*
Douglas Kelley, *Guilford, CT*
Lia Taddei, *Ridgewood, NJ*
William Skeen, *Miami, FL*
Elise Pittenger, *Baltimore, MD*
Colin Meek, *Halifax, Nova Scotia*
Trevor de Clercq, *Naples, FL*

Bass

Gary Wicks, *Albany, NY*
Erin Bewsher, *Bourne, MA*
Eric Larson, *Westminster, MD*
Donald Howey, *Sudbury, MA*
Hemraj Sodhi, *Hanover, NH*
Bridgette Johnson, *Catkam, NY*

Flute

Christopher Chaffee, *Honesdale, PA*
Wendy Lin, *Buena Park, CA*
Cathy Lum, *Sunnyvale, CA*
Winslow Taub, *Irvine, CA*

Oboe

David Austin, *Chatham, NJ*
Trudi Goldberg, *Dublin, Ireland*
Amanda Paine, *Belmont, MA*
Eliza Slavet, *Wellesley, MA*

Clarinet

Samuel Caviezel, *Tacoma, WA*
Ben Freimuth, *Upper Marlboro, MD*
Nobuko Igarashi, *Memphis, TN*
Brian Kim, *Livingston, NJ*

Bassoon

Glenn Davis, *Lexington, MA*
Laura Fried, *Kingston, MA*
Larisa Gelman, *Fairport, NY*
Ira Pedlikin, *Lexington, MA*

Horn

Beth Graham, *Ridgewood, NJ*
Jamie Hersch, *Reston, VA*
Stephen Kostyniak, *Burnt Hills, NY*
Talley Leger, *Toronto, Ontario*
Kimberly Penrod, *San Antonio, TX*

Trumpet

Brent Dodson, *Forest Lake, MN*
Jeremy Gardinier, *Tivoli, NY*
Brian Lambert, *Edmond, OK*

Trombone

John Graham, *Tacoma, WA*
Tim Simcoe, *Westboro, MA*
Jarod Vermette, *Wilbraham, MA*

Tuba

Charles Ortega, *McAllen, TX*

Percussion

Brian Bartel, *Windom, MN*
David Kostiner, *Storrs, CT*
Esteban Ramos, *Turrialba, Costa Rica*
Leonard Sakofsky, *Spring Valley, NY*
Matthew Strauss, *Dix Hills, NY*

Celeste

†Imre Patkai

Special thanks to *Stage Crew:* Matt Filippi, and Patrick Roulet
Coaches: Joseph Conte, Tom Gauger, Jonathan Miller, Robert Ripley, Sheldon Rotenberg, Todd Seeber, Lan Shui, Roger Voisin, and Michael Zaretsky
Scheduling Director: Susan Hoaglund
Office Intern: Laetitia deCourreges

† - *member of the Young Artists Piano Program*

This season marks the 25th anniversary of the Boston University Tanglewood Institute. Since 1966, the Boston University Tanglewood Institute has been a summer program of Boston University and the Tanglewood Music Center. The Institute includes five Young Artists Programs for students, ages 15 to 18, (Instrumental, Vocal, Piano, Composition, and Quartet), five Institute Seminars for students ages 15 and older, (Flute, Harp, Clarinet, Empire Brass, and Listening and Analysis), and the Adult Music Seminars. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Institute please contact our office at Tanglewood (413 637-1430).

David Hoose
David Hoose is Music Director of the Cantata Singers and Ensemble, and Chairman of the Conducting Department at Boston University, where he is Music Director of the Boston University Symphony Orchestra. This season Mr. Hoose will become Music Director of COLLAGE New Music. He has appeared as guest conductor with the Boston Symphony Chamber Players, the KBS Symphony Orchestra (Korea), the Saint Louis Symphony, the Ann Arbor Symphony, and the Orchestra Regionale Toscana (Italy). For the past four summers he has appeared as guest conductor with the Boston University Tanglewood Institute Orchestra. His recordings appear on the Nonesuch, CRI, and New World labels. In 1980, as a Conducting Fellow at the Tanglewood Music Center, Mr. Hoose received the Dimitri Mitropoulos Award. As a horn player, he was a founding member of the Emmanuel Wind Quintet, which won the Walter W. Naumburg Award for Chamber Music in 1981.

Steven Lipsitt
Steven Lipsitt, conductor of the Young Artists Chorus, serves on the conducting faculties at Boston University, where he is founding director of the University Chorus and frequent conductor of the School of Music orchestra and chorus, and New England Conservatory, where he is staff conductor of the Orchestra Department. He also serves as assistant conductor for the American Symphony Orchestra (in New York) and recently returned from an engagement as guest conductor with the Scottish Opera. Mr. Lipsitt has conducted the Hudson Valley Philharmonic and the Spokane Symphony Orchestra; assisted with opera productions at English National Opera, Washington Opera, and with the Boston Symphony Orchestra at Tangelwood; and prepared choruses for Robert Shaw, Leonard Slatkin, Oliver Knussen, Michael Tilson Thomas, and Seiji Ozawa.

Yo-Yo Ma
Yo-Yo Ma gave his first public recital at five and was being compared with such masters as Rostropovich and Casals by the time he was nineteen. He has since appeared with eminent conductors and orchestras in all music capitals of the world. Mr. Ma also devotes a considerable amount of time to teaching. He spends part of each summer at Tanglewood, where, besides performing with the Boston Symphony and in chamber ensembles, he works closely with students at the Tanglewood Music Center and the Boston University Tanglewood Institute. Born in Paris in 1955 to Chinese parents, Yo-Yo Ma began his cello studies with his father at four; he later studied with Janos Scholtz and in 1962 began his studies with Leonard Rose at Juilliard. Mr. Ma has appeared frequently with the Boston Symphony since his debut in February 1983; he has recorded Strauss' *Don Quixote* and the Schoenberg/Monn Cello Concerto with Seiji Ozawa and the orchestra for CBS masterworks/Sony Classical.

TANGLEWOOD INSTITUTE
BOARD AND PATRONS
1991

The Tanglewood Institute celebrates and is deeply grateful for the generous support and dedication of its donors. Education of young people is our biggest challenge today in America. Because of the extraordinary commitment of Boston University to the musical education of young artists and our patron support, the Tanglewood Institute has become one of the most preeminent musical academies serving young people at a most critical age and in a most profound way.

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The Endowment

The Tanglewood Institute of Boston University is in the process of establishing an endowment which will create chairs for the five Young Artists Program, secure residencies for international artists and chamber groups, establish a full scholarship program for all young artists accepted into the program, and fund a major buildings and grounds capital improvement program.

Such a campaign will ensure that the finest young musicians from throughout the world, between the ages of 15 - 18, will have the best musical training possible at the Tanglewood Institute, experience a profound association with America's premiere music festival, and enjoy a one on one relationship with our distinguished faculty, great international artists, and members of the Boston Symphony Orchestra.

By the turn of the century, it is hoped that 10 million dollars will be raised for the scholarship program, five million dollars for the establishment of chairs, and 5 million dollars for buildings and grounds.

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

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Dr. Robert Sirota, *Director ,School of Music*
Thomas L. Vignieri, *Director*
Margaret Anne Everitt, *Director of Development*
Mary Wolf Bulger, *Assistant Director*
Cynthia Duet, *Administrative Assistant*
Lisa Van Valkenburg, *Director of Operations, West Street Campus*

The Boston University Tanglewood Institute operates as a component of the Boston Symphony Orchestra's Tanglewood Music Center.

An equal opportunity, affirmative action institution.

Tanglewood Music Center

Boston University Tanglewood Institute

25th Anniversary Season

1966 - 1991

Young Artists Chamber Music Concert
Tanglewood-on-Parade

Wednesday, August 14, 1991 at 3:00 pm
Chamber Music Hall, Tanglewood

Gainsboro — Thomas Gauger
I. Moderate
II. Slow: hesitant
III. Presto

Percussion Ensemble
Brian Bartel, David Kostiner, William Ramos,
Leonard Sakofsky, and Matthew Strauss

Thomas Gauger, *conductor*

Piano Quintet in G minor, Op. 57 — Dmitri Shostakovitch
III. Scherzo

Glen Cherry and Lisa Berman, *violins*
Kimberly Foster, *viola*
Jason Lippman, *cello*
Imre Patkai, *piano*

Kleine Kammermusik, Op. 24, No. 2 — Paul Hindemith
I. Lustig: Mässig schnelle viertel

Wendy Lin, *flute*
David Austin, *oboe*
Sam Caviezel, *clarinet*
Laura Fried, *bassoon*
Stephen Kostyniak, *horn*

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Tanglewood Music Center

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

25th Anniversary Season

1966 - 1991

Young Artists Chorus and Orchestra
Tanglewood-on-Parade

Steven Lipsitt and David Hoose, conducting

Wednesday, August 14, 1991 at 3:30 pm
Shed, Tanglewood

Chichester Psalms — Leonard Bernstein (1918-1990)

I. Psalm 108, vs. 2; Psalm 100 entire
II. Psalm 23, entire; Psalm 2, vs. 1-4
III. Psalm 131, entire; Psalm 133, vs. 1

Paul Berry, *boy alto*
Crystal Leotaud, *soprano*
Sara Murphy, *alto*
Matthew DiBattista, *tenor*
Kyu-won Han, *bass*

Young Artists Orchestra

At the River — *arr.* Aaron Copland

Richard Shore, *pianist*

The Promise of Living (from *The Tender Land*) — Aaron Copland

Richard Shore and Shinobu Takagi, *pianists*

Make Our Garden Grow (from *Candide*) — Leonard Bernstein

Katie Brown, Joanna Cotten, Elizabeth Mondragon, *sopranos*
Robert Chalwell, Matthew DiBattista, Kyu-won Han, *tenors*
Richard Shore and Shinobu Takagi, *pianists*

Intermission

Symphony No. 6 in D Major, Op. 60 — Antonín Dvorák

Allegro non tanto
Adagio
Scherzo (*Furiant*): Presto
Finale: Allegro con spirito

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Young Artists Orchestra
Personnel

Steven Kandoyanes, Orchestra manager
Neal Hampton, Assistant orchestra manager/Librarian

Violin I

Glen Cherry, *Vermillion, SD*
Victoria Ferris, *Salt Lake City, UT*
Lisa Berman, *Edina, MN*
Patrick Kwon, *La Grangeville, NY*
Karl Orvik, *Falmouth, ME*
Oren Tsor, *Tel Aviv, Israel*
Suzanne Walter,*Woodbury, NY*
Melinda Bassett, *Spokane, WA*
Erika Sato, *Portland, OR*
Alison Johnson, *Jersey City, NJ*
Marcelo Cuellar, *Cranston, RI*
Carolyn Balfe, *Sunnyvale, CA*
Duane Padilla, *Glendale, CA*
Sophie Dean, *New Orleans, LA*
Robert Cheng, *Midland, MI*

Violin II

Nathalie Shim, *Lynnfield, MA*
Clinton Dewing, *Newton, MA*
Douglas Johnson, *Brandon, FL*
Sarah Polisner, *Portland, ME*
Thomas McLean, *Fairbanks, AK*
Rebecca Asmar, *Wilmsbury, CT*
Gillian Smith, *Halifax, Nova Scotia*
Nick Wiedman, *Boston, MA*
Hallie Smith, *Memphis, TN*
Michael Senior, *Bucks, England*
Daniel Padilla, *Glendale, CA*
Michelle Kang, *Bridgewater, NJ*
Victoria Su, *Chesapeake, VA*
Renia Piotrowski, *Manchester, NH*
Rachel Teukolsky, *Ithaca, NY*
Mayumi Repp, *North Haven, CT*

Flute

Christopher Chaffee,*Honesdale,PA*
Wendy Lin, *Buena Park, CA*
Cathy Lum, *Sunnyvale, CA*
Winslow Taub, *Irvine, CA*

Oboe

David Austin, *Chatham, NJ*
Trudi Goldberg, *Dublin, Ireland*
Amanda Paine, *Belmont, MA*
Eliza Slavet, *Wellesley, MA*

Clarinet

Samuel Caviezel, *Tacoma, WA*
Ben Freimuth, *Upper Marlboro, MD*
Nobuko Igarashi, *Memphis, TN*
Brian Kim, *Livingston, NJ*

Bassoon

Glenn Davis, *Lexington, MA*
Laura Fried, *Kingston, MA*
Larisa Gelman, *Fairport, NY*
Ira Pedlikin, *Lexington, MA*

Viola

Leo Suzuki, *Portland, OR*
Kimberly Foster, *Tualatin, OR*
Andrew Kann, *Tarzana, CA*
Emma Lively, *Wilton, ME*
Catherine DiRuzza,*FallRiver,MA*
Carina Lin, *Exeter, NH*
Brian Oh, *Div Hills, NY*
Katie Kaltenborn, *Concord, NH*
Asya Ollis, *East Lansing, MI*
Joel Kennedy, *Oregon City, OR*

Cello

Jason Luppmann, *Cincinnati, OH*
I-Bei Lin, *Koohsiung, Taiwan*
Kim Burkland, *Eugene, OR*
Alexander Waterman, *Delmar, NY*
Michael Weisner, *Los Angeles, CA*
Joseph Ngai, *Hong Kong, China*
Nicholas Photinos, *Concord, CA*
Douglas Kelley, *Guilford, CT*
Lia Tadder, *Ridgewood, NJ*
William Skeen, *Miami, FL*
Elise Pittenger, *Baltimore, MD*
Colin Meek, *Halifax, Nova Scotia*
Trevor de Clercq, *Naples, FL*

Bass

Gary Wicks, *Albany, NY*
Erin Bewsher, *Bourne, MA*
Eric Larson, *Westminster, MD*
Donald Howey, *Sudbury, MA*
Hemraj Sodhi, *Hanover, NH*
Bridgette Johnson, *Catkam, NY*

Horn

Beth Graham, *Ridgewood, NJ*
Jamie Hersch, *Reston, VA*
Stephen Kostymak,*Burnt Hills, NY*
Talley Léger, *Toronto, Ontario*
Kimberly Penrod,*San Antonio, TX*

Trumpet

Brent Dodson, *Forest Lake, MN*
Jeremy Gardiner, *Tivoli, NY*
Brian Lambert, *Edmond, OK*

Trombone

John Graham, *Tacoma, WA*
Tim Simcoe,*Westboro, MA*
Jarod Vermette. *Wilbraham, MA*

Tuba

Charles Ortega. *McAllen, TX*

Percussion

Brian Bartel, *Windom, MN*
David Kostiner, *Storrs, CT*
Esteban Ramos,*Turrialba,Costa Rica*
Leonard Sakofsky,*Spring Valley, NY*
Matthew Strauss. *Div Hills, NY*

Celeste

†Imre Patkai

Young Artists Chorus
Personnel

Samantha Adams, *Pittsburgh, PA*
Suzanne Adelman, *Staten Island, NY*
+Stephen Bongiovanni, *Boston, MA*
Kathryn Brown, *Rochester, NY*
Susan Castillo, *Queens, NY*
Robert Chalwell, *Bronx, NY*
#Bridget Copley, *Amherst, NY*
Joanna Cotten, *Forrest City, AR*
Shannon DeVine, *Philadelphia, PA*
Matthew DiBattista, *Stoneham, MA*
Jennifer DiFoggio, *Auburndale, MA*
Jeffrey Dubois, *Bellevue, WA*
Amy Durica, *Portsmouth, VA*
Sabrina Ellison, *Bellevue, WA*
Helen Faith, *Oxnard, CA*
Paul Freeman, *Philadelphiam PA*
Allison Games, *Brooklyn, NY*
Erica Grant, *Hamarock, MA*
Kyu won Han, *Silverspring, MD*
Christina Harrop, *Red Bluff, CA*
Julie Hathaway,*Grosse Pte Wds,MI*
#Jonathan Holland, *Flint, MI*
Jessica Johnson, *New Delhi, India*
Carolyn Joseph, *Houston, TX*
+Evan Keely, *Boston, MA*
Crystal Leotaud, *Baldwin, NY*
Mitzi Mastick, *Olympia, WA*
Katherine Meizel, *Davis, CA*
Erin Mitchell, *Delmar, NY*
Elizabeth Mondragon,*Houston, TX*
Rebecca Morris, *Fairfax, VA*
Peter Muñoz-Bennett,*Lexington,MA*
Sara Murphy, *Virginia Beach, VA*
Karen Rieter, *Marlborough, MA*
+Jami Rogers, *Boston, MA*
Alyssa Rosenn, *Wellesley, MA*
Jennifer Ryan, *Milton, MA*
Sarah Shafstein, *Towson, MD*
+Richard Shore, *Boston, MA*
#Rukmini Sichitiu. *Ojai, CA*
Joseph Specter, *Miami, FL*
+Martha Sullivan, *Boston, MA*
+Shinobu Takagi, *Boston, MA*
David Travis, *Newton, MA*
Chad Treatman, *Brooklyn, NY*
#Ryuji Yamauchi, *Fort Lee, NJ*
Hilary Weissberg, *Guilford, CT*
Monica Yunus, *Trenton, NJ*

Paul Berry, boy alto soloist in the Chichester Psalms, is a student at St. Thomas Choir School in New York City
 # - member of the Young Artists Composition Program
+ - BUTI staff
† - member of the Young Artists Piano Program
Stage Crew: Matt Filippi, and Patrick Roulet

Tanglewood Music Center

Boston University Tanglewood Institute

25th Anniversary Season

1966 - 1991

FOURTH CHAMBER MUSIC CONCERT

Saturday, August 17, 1991 at 2:00 pm
Chamber Music Hall, Tanglewood

Prepared by Thomas Gauger, Eugene Lehner, Jonathan Miller, Robert Sirota, and Ethan Sloane

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Woodwind Quintet, Op. 43 — Carl Nielsen
I. Allegro ben moderato

Chris Chaffee, flute Amanda Paine, oboe
Ben Freimuth, clarinet Larisa Gelman, bassoon
Jamie Hersch, horn

Insistences — *Bridget Copley

Nobuko Igarashi, clarinet
Larisa Gelman, bassoon
Chris Chaffee, flute

Quartet in A minor, Op. 29 — Franz Schubert
I. Allegro ma non troppo

Housatonic Quartet

Melinda Bassett and Victoria Su, violins
Catherine DiRuzza, viola Bill Skeen, cello

Duet for Flute and Bassoon — *Ryuji Yamauchi
I. Andante II. March III. Larghetto IV. Allegro V. Waltz VI. Andante VII. Finale

Wendy Lin, flute
Ira Pedlikin, bassoon

Quartet in G minor, Op.10 — Claude Debussy
I. Animé et très décidé

Cheshire Quartet

Victoria Ferris and Nathalie Shim, violins
Emma Lively, viola Nicholas Photinos, cello

Log Cabin Blues — George Green (arr. Bob Becker)

Tarantella Op. 102, No. 3 — Felix Mendelssohn (arr. Peter Tanner)

La Bamba — Anonymous Mexican (arr. W.C. Cahn)

KU-KA-ILIMOKU — Christopher Rouse

Percussion Ensemble

Brian Bartel, David Kostiner
William Ramos, Leonard Sakofsky
Matthew Strauss

Thomas Gauger, conductor

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* *Member of the Young Artists Composition Program*

Tanglewood Music Center

Boston University Tanglewood Institute

25th Anniversary Season

1966 - 1991

CHAMBER MUSIC CONCERT

Wednesday, August 21, 1991 at 8:30 pm
Chamber Music Hall, Tanglewood

Prepared by Stephen Bomgardner, Burton Fine, Jeanne Fischer, Susan Hoaglund
Andrew Jennings, and Roger Voisin

My heart doth beg you'll not forget — Orlando Di Lasso

Joanne Cotten, soprano Samantha Adams, mezzo-soprano
Jeff Dubois, tenor Shannon DeVine, baritone

Trio in Bb Major, Op. 97 (Archduke) — Ludwig van Beethoven
I. Allegro moderato

Lisa Berman, violin I-Bei Lin, cello Orit Wolf, piano

Quartet No. 2 in D Major — Alexander Borodin
I. Allegro moderato

Daniel Padilla and Duane Padilla, violin
Andrew Kamii, viola Michael Weisner, cello

Trio in A minor, Op. 114 — Johannes Brahms
I. Allegro

Nobuko Igarashi, clarinet Nicholas Photinos, cello
Jennifer Needleman, piano

Piano Trio Op. 1, No. 3 in C minor — Ludwig van Beethoven
I. Allegro con brio

Thomas McLean, violin Elise Pittenger, cello
Jamuna Samuel, piano

Quartetto — Grazyna Bacewicz
Molto allegro

Clinton Dewing, Alison Johnson, Douglas Johnson and Karl Orvik, violin

Quintet in C minor, Op. 1 — Ernst Dohnányi
I. Allegro

Carolyn Balfe and Robert Cheng, violin Joel Kennedy, viola
Joseph Ngai, cello Orit Wolf, piano

Suite for Brass — Leonard Lebow
March
Blues
Reel

Brent Dodson, Jeremy Gardinier, and Brian Lambert, trumpet
Stephen Kostyniak, Tally Leger, and Kimberyl Penrod, horn
John Graham, Timothy Simcoe, and Jarod Vermette, trombone
Charles Ortega, tuba

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Tanglewood Music Center

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

25th Anniversary Season

1966 - 1991

Young Artists Orchestra

Larry Rachleff, conductor

Saturday, August 24, 1991 at 2:00 pm
Theatre, Tanglewood

Overture to *Candide* — Leonard Bernstein (1918-1990)

Piano Concerto No. 16 in D, K. 451 — Wolfgang Amadeus Mozart (1756-1791)
I. Allegro assai
II. Andante
III. Allegro di molto

Maria Clodes Jaguaribe, *piano*

Intermission

Suite de L'Oiseau de Feu (1919) *(Firebird Suite)* — Igor Stravinsky (1882-1971)

Introduction
L'oiseau de feu et sa danse
(The Firebird and its dance)
Variation de L'oiseau de feu
(Variation of the Firebird)
Ronde des princesses
(The round-dance of princesses)
Danse infernale du roi Kastcheï
(Infernal dance of King Kashchei)
Berceuse
Finale

This season marks the 25th anniversary of the Boston University Tanglewood Institute. Since 1966, the Boston University Tanglewood Institute has been a summer program of Boston University and the Tanglewood Music Center. The Institute includes five Young Artists Programs for students, ages 15 to 18, (Instrumental, Vocal, Piano, Composition, and Quartet), five Institute Seminars for students ages 15 and older, (Flute, Harp, Clarinet, Empire Brass, and Listening and Analysis), and the Adult Music Seminars. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Institute, please contact our office at Tanglewood (413)637-1430.

Young Artists Orchestra
Personnel

Steven Karidoyanes, Orchestra Manager
Neal Hampton, Assistant Orchestra Manager/Librarian

Violin I

Melinda Bassett, *Spokane, WA*
Oren Tsor, *Tel Aviv, Israel*
Alison Johnson, *Jersey City, NJ*
Rebecca Asmar, *W.Simsbury, CT*
Clinton Dewing, *Newton, MA*
Sophie Dean, *New Orleans, LA*
Hallie Smith, *Memphis, TN*
Daniel Padilla, *Glendale, CA*
Glen Cherry, *Vermillion, SD*
Sarah Polisner, *Portland, ME*
Mayumi Repp, *North Haven, CT*
Renia Piotrowski, *Manchester, NH*
Rachel Teukolsky, *Ithaca, NY*
Victoria Su, *Chesapeake, VA*
Michael Senior, *Bucks, England*
Thomas McLean, *Fairbanks, AK*

Violin II

Duane Padilla, *Glendale, CA*
Gillian Smith, *Halifax, Nova Scotia*
Patrick Kwon, *La Grangeville, NY*
Carolyn Balfe, *Sunnyvale, CA*
Suzanne Walter, *Woodbury, NY*
Marcelo Cuellar, *Cranston, RI*
Lisa Berman, *Edina, MN*
Robert Cheng, *Midland, MI*
Karl Orvik, *Falmouth, ME*
Erika Sato, *Portland, OR*
Victoria Ferris, *Salt Lake City, UT*
Nathalie Shim, *Lynnfield, MA*
Nick Wiedman, *Boston, MA*
Douglas Johnson, *Brandon, FL*

Flute

Christopher Chaffee, *Honesdale, PA*
Wendy Lin, *Buena Park, CA*
Cathy Lum, *Sunnyvale, CA*
Winslow Taub, *Irvine, CA*

Oboe

David Austin, *Chatham, NJ*
Trudi Goldberg, *Dublin, Ireland*
Amanda Paine, *Belmont, MA*
Eliza Slavet, *Wellesley, MA*

Clarinet

Samuel Caviezel, *Tacoma, WA*
Ben Freimuth, *Upper Marlboro, MD*
Nobuko Igarashi, *Memphis, TN*
Brian Kim, *Livingston, NJ*

Bassoon

Glenn Davis, *Lexington, MA*
Laura Fried, *Kingston, MA*
Larisa Gelman, *Fairport, NY*
Ira Pedlikin, *Lexington, MA*

Viola

Andrew Kamii, *Tarzana, CA*
Catherine DiRuzza, *Fall River, MA*
Emma Lively, *Wilton, ME*
Asya Ollis, *East Lansing, MI*
Kimberly Foster, *Tualatin, OR*
Brian Oh, *Dix Hills, NY*
Joel Kennedy, *Oregon City, OR*
Carina Lim, *Exeter, NH*
Katie Kaltenborn, *Concord, NH*
Leo Suzuki, *Portland, OR*

Cello

I-Bei Lin, *Koohsiung, Taiwan*
Trevor de Clercq, *Naples, FL*
Elise Pittenger, *Baltimore, MD*
Michael Weisner, *Los Angeles, CA*
Joseph Ngai, *Hong Kong, China*
Alexander Waterman, *Delmar, NY*
Kim Burkland, *Eugene, OR*
Colin Meek, *Halifax, NovaScotia*
William Skeen, *Miami, FL*
Lia Taddei, *Ridgewood, NJ*
Jason Lippmann, *Cincinnati, OH*
Douglas Kelley, *Guilford, CT*
Nicholas Photinos, *Concord, CA*

Bass

Hemraj Sodhi, *Hanover, NH*
Donald Howey, *Sudbury, MA*
Eric Larson, *Westminster, MD*
Bridgette Johnson, *Catham, NY*
Gary Wicks, *Albany, NY*
Erin Bewsher, *Bourne, MA*

Horn

Beth Graham, *Ridgewood, NJ*
Jamie Hersch, *Reston, VA*
Stephen Kostyniak, *Burnt Hills, NY*
Talley Léger, *Toronto, Ontario*
Kimberly Penrod, *San Antonio, TX*

Trumpet

Brent Dodson, *Forest Lake, MN*
Jeremy Gardinier, *Tivoli, NY*
Brian Lambert, *Edmond, OK*

Trombone

John Graham, *Tacoma, WA*
Tim Simcoe, *Westboro, MA*
Jarod Vermette, *Wilbraham, MA*

Tuba

Charles Ortega, *McAllen, TX*

Percussion

Brian Bartel, *Windom, MN*
David Kostiner, *Storrs, CT*
Esteban Ramos, *Turrialba, Costa Rica*
Leonard Sakolsky, *Spring Valley, NY*
Matthew Strauss, *Dix Hills, NY*

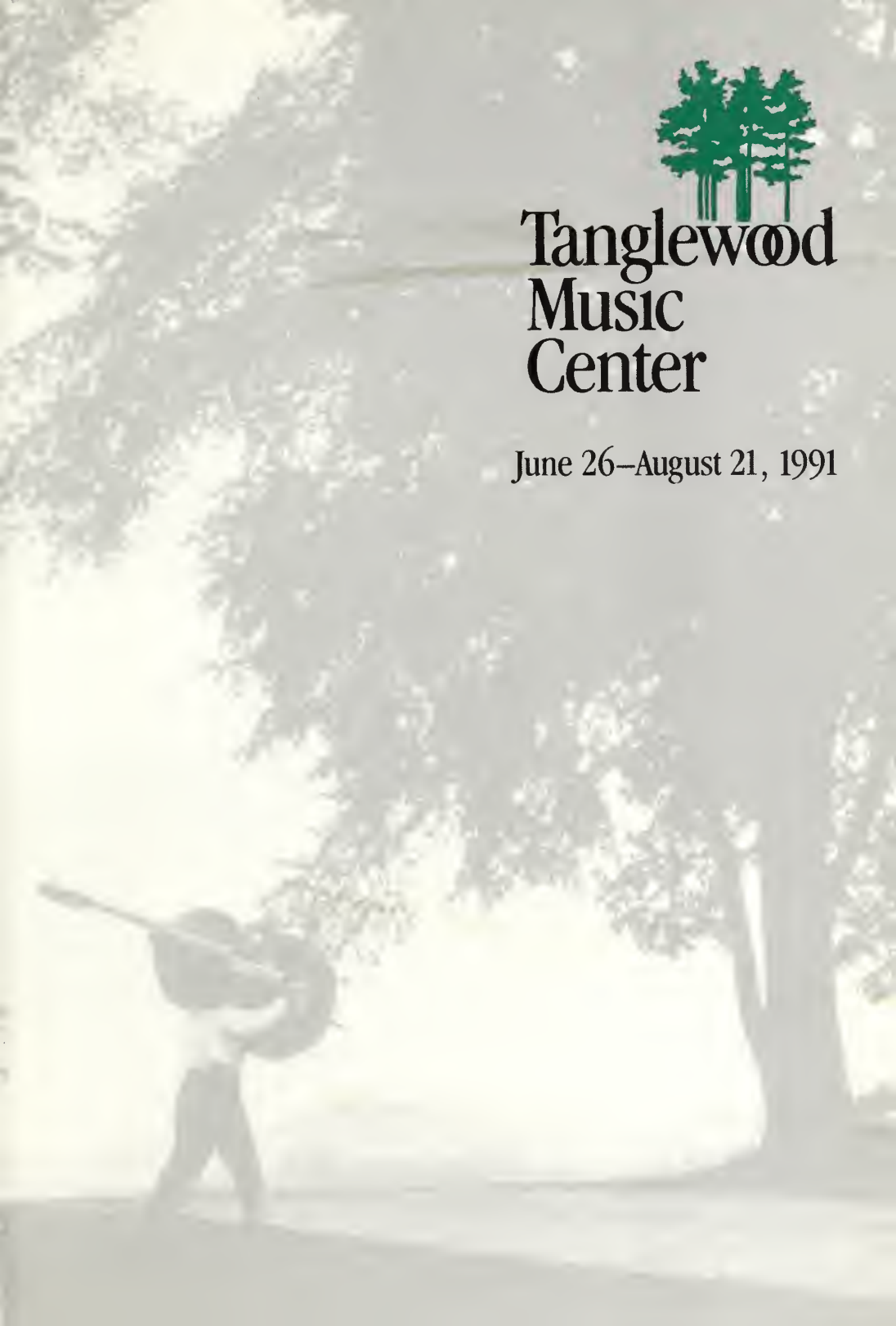
Piano/Celesta

Jennifer Needleman
(member of the Young Artists Piano Program)

Harp

Carrie Kourkoumelis
(guest artist)

Special thanks to : *Stage Crew:* Matt Filippi, and Patrick Roulet
Scheduling Director: Susan Hoaglund
Office Intern: Laetitia deCourreges



Tanglewood Music Center

June 26–August 21, 1991

Tanglewood Music Center

SEIJI OZAWA, Music Director,
Boston Symphony Orchestra
LEON FLEISHER, Artistic Director,
Tanglewood Music Center

GILBERT KALISH, Chairman of the Faculty
Charles E. Culpeper Chair

ANDREW IMBRIE, Composer in Residence
OLIVER KNUSSEN, Coordinator of Contemporary Music Activities

RICHARD ORTNER, Administrator

FELLOWSHIP PROGRAM FACULTY (partial listing)

MAURICE ABRAVANEL, Conductor
†EDWIN BARKER, Contrabass
Surdna Foundation Chair
†RONALD BARRON, Trombone
*MARSHALL BURLINGAME, Librarian
PHYLLIS CURTIN, Soprano
TERRY DECIMA, Vocal music coach
†DORIOT ANTHONY DWYER, Flute
*FRANK EPSTEIN, Percussion
†BURTON FINE, Viola
†EVERETT FIRTH, Percussion
NORMAN FISCHER, Cello
MARGO GARRETT, Vocal music coach
DENNIS HELMRICH, Vocal music coach
Renée Longy Chair
*MAX HOBART, Violin
†CHARLES KAVALOVSKI, Horn
LOUIS KRASNER, Violin
Beatrice Sterling Procter Chair
JOEL KROSNICK, Cello
Frederick W. Richmond Foundation Chair
*EUGENE LEHNER, Viola
Richard Burgin Chair
JULIUS LEVINE, Contrabass
†MALCOLM LOWE, Violin
YO-YO MA, Cello
DONALD MacCOURT, Bassoon
GUSTAV MEIER, Conductor
Sana H. Sabbagh and Hasib J. Sabbagh Chair
JOHN OLIVER, Conductor
†ANN HOBSON PILOT, Harp
SAMUEL RHODES, Viola
†CHARLES SCHLUETER, Trumpet
PETER SERKIN, Piano
Marian Douglas Martin Chair
*HARRY SHAPIRO, Orchestra Manager
REIKO SHIMADA, Staff Pianist
†JOSEPH SILVERSTEIN, Violin
ALAN SMITH, Vocal music coach
JOEL SMIRNOFF, Violin
*FENWICK SMITH, Flute
Dr. & Mrs. Edward L. Bowles Chair
†RICHARD SVOBODA, Bassoon
†ROGER VOISIN, Trumpet; Teacher of Solfège
JAMES WHITAKER, Chief Coordinator
†HAROLD WRIGHT, Clarinet
YEHUDI WYNER, Composer and Pianist

*Boston Symphony Orchestra
†Boston Symphony Principal Player

BALDWIN PIANO

THE TANGLEWOOD MUSIC CENTER

Tanglewood is a 400-acre estate located in the towns of Lenox and Stockbridge, in the Berkshire Hills of western Massachusetts. Given to the Boston Symphony Orchestra by Mrs. Rosamond Sturgis Brooks and Miss Mary Aspinwall Tappan in 1936, it has since become the home of one of the world's great music festivals. For nine weeks each summer the Boston Symphony Orchestra is in residence at Tanglewood, performing an exceptionally broad and varied range of orchestral music each weekend. The Festival also features evening recitals by outstanding soloists and ensembles, and other special events throughout the summer.

Tanglewood is much more than a pleasant outdoor summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra since its establishment (as the Berkshire Music Center) under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world.

The TMC was Koussevitzky's pride and joy. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. Now in its sixth year under Artistic Director Leon Fleisher, the Tanglewood Music Center celebrated its first half-century of musical excellence in 1990.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Here talented musicians learn chamber music and the orchestral literature under the coaching of master musician-teachers. The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory, under the direction of student conductors, members of the TMC faculty, and senior conductors who are present to lead the BSO in its festival concerts.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. **The Fellowship Program** provides a demanding schedule of study and performance for musicians who have completed most of their formal training; those admitted are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and

composers. **The Tanglewood Seminars** are special instructional programs, including the Phyllis Curtin Seminar for Singers and a Seminar for Conductors. In 1966 Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, the **Boston University Tanglewood Institute** offers individual and ensemble instruction to talented younger musicians, mostly of high-school age, with twelve separate programs for performers and composers.

Tanglewood Music Center alumni play a vital role in the musical life of the nation. It is notable that 20% of the members of the major orchestras in this country have been TMC students and this percentage increases yearly.

Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. The Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Two of Tanglewood's guiding lights were extinguished this season, bringing to an end one of the century's great composer-performer partnerships. With the death of Aaron Copland two weeks after his 90th birthday, and the death of Leonard Bernstein in October, American music lost two of its most persuasive, productive, and characteristic forces. Both Copland and Bernstein were present at the very first season of training activities at Tanglewood: Copland, with Hindemith, was our first composer in residence, later head of composition activities, and later still Chairman of the Faculty, Emeritus; Bernstein was one of Koussevitzky's brilliant young proteges, and later became teacher and conductor of each season's young TMC members. For fifty years Tanglewood reverberated with the special energy and intensity of these men and their abundant musical gifts. They helped spark musical discovery of unique importance in performers and composers of several generations, and we are poorer in their absence. At this time we mourn these losses, but we also rededicate ourselves to the passionate pursuit of those ideas and ideals which they championed so vividly.

FELLOWSHIP PROGRAM

The sole criterion for admission to the **FELLOWSHIP PROGRAM** is musical excellence. Those invited pay no tuition (although those who are able are expected to contribute toward the cost of housing); additional financial aid for housing and travel is available to those demonstrating real need. The Fellowship is not a cash award, but rather an invitation entitling recipients to be in residence at Tanglewood for eight weeks during the summer. Fellows rehearse and perform seven days a week during this period, participating in a complex program involving work in small ensembles, in orchestra, in contemporary music of all kinds, and on occasion with the Boston Symphony Orchestra.

SINGERS and **VOCAL COACHES** work with the faculty in preparing a number of public song and vocal chamber music recitals. Fellows meet twice weekly with Phyllis Curtin for in-depth study of vocal technique and the singer's art; additional classes in diction and repertoire are also offered, supplementing extensive private coaching.

INSTRUMENTALISTS work daily in orchestra and in chamber music, and in solo master classes several times during the summer. Orchestra concerts will be conducted by Seiji Ozawa, Leon Fleisher, Marek Janowski, Simon Rattle, Gustav Meier, and Oliver Knussen, as well as by the Fellows in Conducting. Chamber music activities are under the overall supervision of Gilbert Kalish, with weekly concerts. Master classes are led by principal players of the Boston Symphony Orchestra and by other special faculty members such as cellists Joel Krosnick and Yo-Yo Ma; violist Samuel Rhodes; and violinists Louis Krasner, Joel Smirnoff, and Joseph Silverstein. Certain violinists and pianists also participate in two weeks of sonata study and performance.

Tanglewood's **CHAMBER ENSEMBLE RESIDENCY** offers the opportunity for a young ensemble (strings, or strings with piano) to become part of the Fellowship Program community for the summer. Intensive coaching with the Faculty will lead to a concert performance toward the end of the summer.

COMPOSERS pursue independent compositional activities under the guidance of Oliver Knussen, including private meetings with 1991 Composer in Residence Andrew Imbrie. Seminars with visiting composers occur periodically. At least one work by each Fellow in Composition will be performed as part of the Fellowship Program chamber music concert series.

CONDUCTORS participate in classes with Mr. Meier and others, and work toward concert appearances with ensembles of various sizes, including the Tanglewood Music Center Orchestra. Solfège studies and meetings with guest conductors also occur at the discretion of the Faculty. (Please write for additional information and the separate application form.)

FESTIVAL OF CONTEMPORARY MUSIC

Contemporary music has a long and distinguished history at Tanglewood, beginning with Koussevitzky's selection of Aaron Copland and Paul Hindemith to lead composition studies in 1940. In 1957 Copland found support from the Fromm Music Foundation for a series of special new music concerts, and in 1964, under the direction of Erich Leinsdorf and Gunther Schuller, the Festival of Contemporary Music took the form we enjoy today. Now in its 27th season, the FCM is planned and coordinated by composer/conductor Oliver Knussen.

All members of the Fellowship Program will participate in the 1991 **FESTIVAL OF CONTEMPORARY MUSIC** in early August. This week-long exploration of the diversity of contemporary music will include chamber music, vocal music, and orchestra concerts, as well as concerts by the Boston-based contemporary music ensemble, Collage, and the Boston Symphony Orchestra.

The 1991 Festival of Contemporary Music is supported by a gift from Dr. Raymond and Hannah H. Schneider.

TANGLEWOOD SEMINARS

The TANGLEWOOD SEMINARS offer additional training for singers and conductors of professional promise. While members should not anticipate public performance, full privileges at Tanglewood come with admission, including attendance at all Boston Symphony Orchestra concerts *and rehearsals,* use of the Music Center's Library and practice facilities, and admission to all Music Center and recital events without additional charge. Limited tuition scholarships are available, but members must be prepared to pay their housing costs for the summer.

The **SEMINAR FOR CONDUCTORS** is offered as an intensive workshop devoted to all practical aspects of orchestra conducting. Gustav Meier leads three classes weekly in which members of the Seminar are given individual coaching, using two staff pianists, with a concentration on baton technique and musical analysis as they bear on interpretation. Additional classes with visiting conductors (including Mr. Fleisher, Mr. Rattle, and others) and daily attendance at rehearsals of several kinds are also scheduled, as are solfège classes for those who require additional proficiency. Tuition for the eight week session is $1,500.

The **PHYLLIS CURTIN SEMINAR FOR SINGERS** provides experienced young singers the opportunity to meet with Phyllis Curtin four hours each week in master classes treating all aspects of vocal technique and the singer's art, with special emphasis on the song literature. Private coaching, diction and repertoire classes, and limited choral performance with the Boston Symphony Orchestra are also offered. Tuition for the eight week session is $1,500; a $250 credit may be earned by participating in selected choral activities.

AUDITION SCHEDULE

Call 617-638-9230 for an audition appointment, between 1 PM and 5 PM EST ONLY.

FELLOWSHIP PROGRAM—INSTRUMENTAL

BOSTON Symphony Hall Stage Door Entrance	**strings** Sat 9 March Sun 10 March	**winds** Sun 10 March Mon 25 March Tues 26 March	**brass** Mon 4 March Mon 25 March
	piano Sun 24 March	**percussion** Mon 4 March	**harp** Fri 22 February
CHICAGO Classical Symphony Hall 410 S. Michigan, 7th floor	**strings** Fri 8 March	**winds** Wed 6 March	**brass** Tues 5 March
CLEVELAND Institute of Music 11021 East Blvd.	**strings** Wed 20 March	**winds** Tues 19 March	**brass** Wed 20 March
	piano week of March 4	**percussion** Mon 18 March	**harp** Mon 25 February
LOS ANGELES Univ. of Southern California	**strings** Sun 24 February *Booth Hall, Rm. 100* **piano** Wed 20 February	**winds** Wed 27 February *Hancock Auditorium*	**brass** Sun 24 February *Booth Hall, Rm. 100*
NEW YORK CITY	**strings** Thurs 21 March Fri 22 March Sat 23 March *Studio 58* *Hotel Wellington* *55th St. & 7th Ave.*	**winds** Sat 16 March Sun 17 March Thurs 28 March *St. Thomas Choir School* *202 West 58th Street*	**brass** Thurs 28 February Fri 1 March *St. Thomas Choir School*
	piano Fri 22 March Sat 23 March *Baldwin Piano & Organ Co.*	**percussion** Fri 22 March Sat 23 March *Juilliard School*	**harp** Thur 31 January *Juilliard School*
SAN FRANCISCO SF Conservatory	**strings** Mon 25 February	**winds** Tues 26 February	**brass** Mon 25 February

Fellowship Program—VOCAL—Phyllis Curtin Seminar
(singers & coach/accompanists)

NEW YORK CITY
Fri 1 February
Sat 2 February
Turtle Bay Music School
244 E. 52nd Street

BOSTON
Sat 9 February
Sun 10 February
Symphony Hall
Stage Door Entrance

LOS ANGELES
Sat 16 February
Univ. of Southern California
Hancock Auditorium

TORONTO
Sun 17 February
Canadian Opera Company
227 Front Street

CHICAGO
Mon 18 February
Curtiss Hall
410 S. Michigan, 10th Fl.

CLEVELAND
Tues 19 February
Cleveland Institute of Music

AUDITION REQUIREMENTS

LIVE AUDITIONS are by appointment only. Beginning January 1st, telephone the Tanglewood Music Center (617) 638-9230 between 1-5 PM (E.S.T.) to make an appointment *before completing the application.*

TAPED AUDITIONS are acceptable substitutes for live auditions only in cases where the applicant lives more than 250 miles from the nearest audition site. Cassette tapes *only* will be accepted, and should include all of the same material required of those auditioning in person. *Note that at least one of the solo selections must be taken from a recent live performance.* All cassettes should be labelled clearly with the applicant's name, address, and instrument; a note outlining the program that has been recorded should also be included. Letters of recommendation from professional musicians may also be submitted, but are not required. Instead, please offer the names and phone numbers of musicians who could speak about your current work if called.

APPLICATIONS, TAPES AND LETTERS MUST ARRIVE IN BOSTON NO LATER THAN MARCH 1, 1991. Tapes cannot be returned.

The following repertoire requirements pertain to both ***LIVE*** and ***TAPED*** auditions.

INSTRUMENTAL DIVISION

Instrumentalists must present two or three works of substance, including one challenging 20th-century work, and should prepare the required excerpts from the orchestra and chamber works listed. Instrumentalists applying by tape should record *all* the excerpts listed for their instruments. *All instrumental auditions are unaccompanied.*

In addition, please note:
Wind players should prepare a Mozart concerto as one of their audition pieces.
Percussionists must prepare solos for timpani (eg: the Carter Etudes), snare (eg: the etudes of J. Delacleuse or M. Peters), and mallet instruments (two and four mallets).
Pianists should prepare a representative recital program including one challenging 20th-century composition.

VOCAL DIVISION

Singers should present art songs in three languages, one of which must be English, and one aria. *An accompanist is provided in live auditions, although singers may bring their own if they wish.*
Vocal coaches/accompanists are asked to prepare specific literature and should call for further information. Vocal coaches may not audition by tape.

REQUIRED ORCHESTRA/CHAMBER MUSIC EXCERPTS

('rhl' refers to a rehearsal letter or number; 'mm.' to specific measure numbers)

VIOLIN:
Bartok - Music for Strings, Percussion & Celeste, violin 1: 1st mvt. mm. 45 - 66;
2nd mvt. mm. 343 - 366, 373 - 394
Beethoven - String Quartet in G, Opus 18, #2
violin 1: Scherzo - beginning to 10 after rhl 'W' (mm. 1 - 34, without repeat);
Trio - mm. 1 - first ending
Beethoven - String Quartet in F, Op. 59, No. 1, (Adagio molto e mesto)
violin 1: mm. 1 - 8, 71 - 91
Beethoven - Grosse Fuge, Op. 133
violin 2: mm. 354 - 387 (4 before rhl H - 17 before rhl I)
Brahms - Symphony #2, 1st mvt. mm. 118 (rhl 'E') - 155 (1 bar before rhl 'F');
2nd mvt. mm. 51 - 54, 87 - 91 (1 bar before rhl 'F')
Mozart - Symphony #35 in D (Haffner), 4th mvt. (Presto) mm. 118 - 140
Mozart - Symphony #39 in E-flat, 2nd mvt. (Andante con moto) mm. 96 (rhl 'C') - 108;
4th mvt. (Allegro) mm. 1 - 41 (rhl 'A')
Schubert - String Quartet in G, D. 887, violin 1: last mvt. mm. 1 - 59
Strauss - Don Juan, mm. 1 - 36 (4 before rhl 'B')

VIOLA:
Bartok - String Quartet No. 6, 1st mvt. mm. 1 - 13
Bartok - String Quartet No. 4, 1st mvt. mm. 14 - 26
Bartok - Music for Strings, Percussion & Celeste
viola 1: 1st mvt. mm. 1 - 38; 2nd mvt. mm. 325 - 339, 373 - 384
Brahms - String Quartet in B-flat, Opus 67
3rd mvt. (Agitato) mm. 1 - 37 (14 after rhl '1')
Brahms - Symphony #3
1st mvt. mm. 77 (rhl 'E') - 100 (1 before rhl 'G'), mm. 187 (rhl 'L') - 201 (rhl 'M');
4th mvt. mm. 1 - 18
Haydn - Quartet Op. 20, #2, 4th mvt. (fugue) viola subject statement
Mozart - Quintet in G Minor, viola 1: 1st mvt. mm. 9 - 18
Mozart - Symphony #35 in D (Haffner)
1st mvt. (Allegro con spirito) mm. 13 - 29, mm. 59 - 66 (rhl 'B');
4th mvt. (Presto) mm. 1 - 37 (1 before rhl 'A'), mm. 134 - 140
Strauss - Don Juan, mm. 1 - 37 (14 after rhl 1)

'CELLO:
Bartok - Music for Strings, Percussion & Celeste
cello 1: 1st mvt. mm. 45 - 66; 2nd mvt. 310 - 332, 373 - 389
Brahms - Piano Quartet in C Minor, Op. 60, Andante, mm. 1 - 17
Brahms - Quintet in G, Op. 111, 1st mvt. mm. 1 - 15
Brahms - Symphony #3
1st mvt. mm. 77 (rhl 'E') - 100 (1 before rhl 'G'), mm. 187 (rhl 'L') - 201 (rhl 'M');
3rd mvt. (Poco allegretto) beginning - mm. 16; 4th mvt. (Allegro) mm. 1 - 18
Mozart - Quartet in B-Flat, K. 589 - Larghetto, mm. 1 - 8
Mozart - Symphony #35 in D (Haffner)
1st mvt. (Allegro con spirito) mm. 13 - 29 (4 before rhl 'A'), mm. 59 - 66 (rhl 'B')
4th mvt. (Presto) mm. 1 - 37 (1 before rhl 'A'), mm. 134 - 140
Schoenberg - Verklaerte Nacht - Sextet version
Cello 1: 11 measures before rhl 'M' through 9 bars after 'M'
Strauss - Don Juan, 11 after rhl 'V' (Tempo I) - 3 bars after rhl 'W'

BASS:
Bach - Orchestra Suite #2 in b minor: Prelude mm. 1 - 11, plus the first 23 bars of the allegro; Polonaise (double) complete
Bartok - Music for Strings, Percussion & Celeste - 1st. mvt. mm. 38 - 56
Mozart - Symphony #35 in D (Haffner)
1st mvt. (Allegro con spirito) mm. 13 - 29, mm. 59 - 66 (rhl 'B'); mm. 74 - 88;
4th mvt. (Presto) mm. 1 - 37 (1 before rhl 'A'), mm. 134 - 140
Beethoven - Symphony #5
2nd mvt. mm. 114 - 123; 3rd mvt. mm. 141 - 214 (without repeat)
Beethoven - Symphony #7, 1st mvt. mm. 134 (rhl 'D') - 155 (4 after rhl 'E'),
mm. 184 - 217 (rhl 'G'), mm. 277 (pick-up to rhl 'I') - 299
Beethoven - Symphony #9
last mvt. (recitative) mm. 8 - next double bar; next Tempo I (3/4) to next double bar
Strauss - Don Juan, rhl 'F' - 4 before rhl 'G',
mm. 337 (7 after rhl 'O') - 361 (4 before rhl 'Q')

FLUTE:
Bartok - Concerto for Orchestra, Intermezzo Interrotto, mm. 139 - 144
Beethoven - Leonore Overture #3, mm. 328 (29 after rhl 'E') - 360 (18 before rhl 'F');
Introduction, complete
Brahms - Symphony #4, 4th mvt., mm. 93 (4 before 3/2) - 105
Debussy - Nocturnes, 1st mvt. (Nuages) mm. 64 - 80
Ravel - Daphnis and Chloe, Suite #2, 3rd measure of rhl '176' - rhl '179';
opening rhl '155' - rhl '156' 1st and 2nd flute parts
Schoenberg - Pierrot Lunaire, 7th mvt.
(available complete in "Modern Orchestra Studies" Ed. Zoller, Pub. Schott)
Stravinsky - Jeu de Cartes, Variation 4, complete
Strauss - Symphonia Domestica, rhl '22' - rhl '24'

CLARINET/B♭ :
Beethoven - Symphony #8, 3rd mvt., Trio (complete)
Mendelssohn - Midsummer Night's Dream - Scherzo
Stravinsky - Histoire du Soldat, Devil's Dance, 3 before rhl 2 - rhl 4

Composer *Work* *Date & Location of Performance*

EDUCATION

School, College or University *Teacher(s) of your major instrument* *Dates*

PERFORMING ORGANIZATIONS WITH WHICH YOU ARE/HAVE BEEN AFFILIATED

Ensemble *Location* *Position* *Dates*

Fasten small photograph here *(Optional)*

You must complete all sections of this form. Please type or print in ink.

Tanglewood Music Center

June 26–August 21, 1991

From September 1 to June 22: Symphony Hall, Boston, MA, 02115
From June 22 to August 30: Tanglewood, Lenox, MA, 01240

PLEASE NOTE: An application fee of $50.00 must accompany this completed form before it will be considered. This fee is neither refundable nor credited against any other charges. Checks should be drawn on US banks in US funds, and made payable to the Tanglewood Music Center.

OFFICE USE ONLY

Recd_____

AF_____

Tape_____

Status_____

Mr./Ms.
NAME: _____ Age (as of 7/1/91) _____
Last *First*

Date of Birth: ____/____/____ Place of Birth: _____ Country of Citizenship:

PRESENT ADDRESS:

ADDRESS: _____
Street

_____ At this address until: ____/____/____
City *State* *Zip Code* *mo* *day* *yr*

CURRENT TELEPHONE (DAY) (____) _____ (EVENING) (____) _____

PERMANENT OR
PARENTS' ADDRESS: _____
Street *City* *State* *Zip Code*

PERMANENT TELEPHONE (____) _____

I am applying to the

FELLOWSHIP PROGRAM

____ Instrumental
(Specify instrument: _____)

____ Composition

____ Vocal (Voice part: _____)

____ Vocal Accompaniment*

*Conducting**

*Chamber Music Ensemble Residency**

TANGLEWOOD SEMINARS

____ Phyllis Curtin Seminar for Singers

*Seminar for Conductors**

____ **AUDITING** (no audition required)

**Special application and audition requirements apply; telephone or write for further information.*

CONSULT BROCHURE FOR APPLICATION DEADLINES

Please read the audition requirements carefully and telephone (617) 638-9230 between 1 PM and 5 PM EST, for an appointment before completing this section.

____ LIVE AUDITION: I have been given an appointment to audition

in _____ *(city)* on _____ *(date)*, at _____ *(time)*.

OR

____ TAPED AUDITION: I will submit a tape recording before March 1, 1991.

Have you ever applied for admission before? Yes ☐ No ☐ Year_____ **Have you ever enrolled at the Music Center? Yes ☐ No ☐ Year_____**

Present occupation: _____ **Social Security #** _____

Parents' occupation: _____ **firm/organization** _____

If you are a member of the American Federation of Musicians, give the city and number of the local union to which you belong: _____

If you belong to a music fraternity or sorority, give the name and chapter: _____

The Tanglewood Music Center does not discriminate against any applicant on the basis of race, religion, creed, color, sex, national or ethnic origin in the administration of its educational policies, admissions, financial assistance, employment or other programs.

SUMMER FESTIVALS/ADDITIONAL ADVANCED TRAINING

Organization *Activity* *Dates*

TEACHING EXPERIENCE

Institution *Position* *Dates*

If you are teaching privately, approximately how many students do you see each week? Each month?

At what level of advancement?

CONTEMPORARY MUSIC EXPERIENCE

Please list representative works *written since 1950* which you have performed in public:

Composer *Work* *Date & Location of Performance*

SINGERS: Attach a brief resume outlining your professional activities, including solo and choral experience, opera experience, etc.

COMPOSERS: Submit **ONLY TWO OR THREE RECENT SCORES,** for any performing forces (instrumental or vocal, solo, chamber, or orchestra). At least one of these scores must be accompanied by a taped performance (cassettes only). Include a brief resume outlining your professional activities, a catalogue of works written in the last five years (with dates and instrumentation, and dates and locations of performances), prizes, Fellowships and awards, published and/or recorded works, and commissions.

CLARINET/A:
Brahms - Symphony #3, 1st mvt. mm. 36 - 46
Nielsen - Woodwind Quintet, 2nd mvt., first 16 bars
Rimsky-Korsakov - Scheherazade, 2nd mvt. Recitative, Moderato assai
Shostakovich - Symphony #9, 2nd mvt., first 32 bars; 3rd mvt., first 17 bars
Tchaikovsky - Symphony #5, 1st mvt. Introduction (complete)

OBOE:
Bartok - Concerto for Orchestra, 4th mvt. (Intermezzo)
opening solo, mm. 32 - 40, mm. 61 - 69
Beethoven - Symphony #3
2nd mvt. (Adagio assai) mm. 8 - 16, mm. 36 (15 before rhl 'B') - 47 (4 before rhl 'B')
Brahms - Symphony #1
2nd mvt. (Andante) mm. 17 - 23, mm. 38 - 43; 4th mvt. mm. 339 - 367
Francaix - Wind Quintet, 1st mvt., Allegro assai to 3/4 signature after rhl '4'
Ravel - Tombeau de Couperin, beginning through rhl '2'
Rossini - Overture to "La Scala di Seta", bars 37 through 54
Saint-Saens - Samson & Delilah, cadenza
Schumann - Symphony #2, 3rd mvt. (Adagio) mm. 8 - 19
Stravinsky - Pulcinella Suite, 2nd movement (complete)

BASSOON:
Beethoven - Symphony #4, 4th mvt., 16th-note solo
Mozart - Le Nozze di Figaro, Overture, opening and mm. 156 - 171
Nielsen - Woodwind Quintet, last movement, solo variation
Ravel - Alborado del Grazioso, solo
Ravel - Bolero - Solo
Rimsky-Korsakov - Scheherazade, 2nd mvt. opening solo and cadenzas
Stravinsky - Le Sacre du Printemps - Opening solo
Shostakovich - Symphony #9, from beginning of 4th mvt. to figure A in 5th mvt.
Tchaikovsky - Symphony #4, last 31 bars of 2nd mvt.
Tchaikovsky - Symphony #6, first 12 bars of first mvt.

HORN:
A. Thomas - Overture to Mignon
Brahms - Symphony #1, horn solos, 2nd and 4th mvmts.
Brahms - Symphony #2, 1st mvt. Solo mm. 454 (8 after rhl 'M') - 477;
2nd mvt. mm. 65 (3 before rhl 'E') - 73
Strauss - Don Juan
mm. 100 (1 before rhl 'E') - 130 (2 after rhl 'F'), mm. 13 - 43 (4 after rhl 'B')
Stravinsky - The Fairy's Kiss - Divertimento
2nd mvt. Solo, 3 measures after rhl '67' - 3 measures before rhl '69'
Strauss - Till Eulenspeigel, first two horn calls; call in D (19 after rhl '28')
Wagner - Siegfried, call from the Rhine Journey
Strauss - Ein Heldenleben, opening

TRUMPET:
Strauss - Don Quixote (tpt. 1)
rhl '3' and next 9 measures, 4th measure after rhl '5' to rhl '6',
3 measures before rhl '67' through 1 before rhl '70'
Strauss - Don Juan, 5 measures after rhl 'F' to 5 measures before rhl 'G'
Strauss - Till Eulenspiegel
rhl '32' and next 9 measures, rhl '36' to 16 measures after rhl '37'
Stravinsky - Petrouchka, Ballerina's Dance and Waltz
Stravinsky - Firebird, Katschei's Dance, 4 measures before rhl '2' to rhl '3',
rhl '8' through 2 measures after rhl '11'
Respighi - Pines of Rome, 1st mvt., 11 after rhl '2' to 8 measures before rhl '3',
rhl '5' to 6 measures before rhl '6'; 2nd mvt. backstage solo, 8 measures after rhl '10'

TENOR TROMBONE:
Berlioz - Damnation of Faust, Hungarian March - 1 before rhl '20' to 3 before rhl '21'
Tchaikovsky - Symphony #4, 1st mvt mm. 174 (6 measures after rhl 'I') - 189 (rhl 'K'),
mm. 254 (2 after rhl 'P') - 257, mm. 273 (rhl 'Q') - 278
Strauss - Ein Heldenleben (Keith Brown: Orchestral Excerpts, Vol. 2)
pg. 11, 2nd system through middle of page 12
Ravel - Bolero, solo

Wagner - Götterdammerung (Wagner Orchestral Studies)
pg. 52, 3rd system (play top notes always) through 4th measure of 4th system
top of page 53, 2nd trombone part
Mozart - Requiem, Tuba Mirum solo

BASS TROMBONE:
Berlioz - Damnation of Faust
Hungarian March, 1 before rhl '20' to 3 measures before rhl '21'
Tchaikovsky - Symphony #4, 1st mvt. mm. 174 (6 after rhl 'I') - 189 (rhl 'K'),
mm. 254 (2 after rhl 'P') - 257, mm. 273 (rhl 'Q') - 278
Strauss - Ein Heldenleben (Keith Brown: Orchestral Excerpts, Vol. 2)
pg. 11, 2nd system through top of page 12
Wagner - Siegfried (Wagner Orchestral Studies), pg. 39
1st two systems only (play top notes of 1st system, play 2nd stave of 2nd system)

TUBA:
Berlioz - Damnation of Faust, Hungarian March, rhl '20' to 3 before rhl '21'
Tchaikovsky - Symphony #4
1st mvt. mm. 174 (6 after rhl 'I') - 189 (rhl 'K'), mm. 273 (rhl 'Q') - 282
Strauss - Ein Heldenleben (Keith Brown: Orchestral Excerpts, Vol. 2)
pg. 11, 2nd system through 2nd system of pg. 12
Stravinsky - Petrouchka (Keith Brown: Orchestral Excerpts, Vol. 2) pg. 29, The Bear

PERCUSSION:
Timpani
Bartok - Concerto for Orchestra, IV: mm 42 - 51
Beethoven - Symphony #8, Last mvt. mm. 450 (rhl 'K') - 458, mm. 469 to end
Beethoven - Symphony #9, 1st mvt. mm. 513 (18 before rhl 'S') to end of mvt.;
2nd mvt. Scherzo, mm. 248 (rhl 'F') - 276 (count bars rest)
Tchaikovsky - Symphony #4, 1st mvt. mm. 335 (rhl 'T') - 352 (3 before rhl 'U')
Stravinsky - Le Sacre du Printemps, 186 to end
Wagner - Götterdammerung, Funeral Music - Opening to rhl 'B'
Beethoven - Symphony #7, 1st movement
Elgar - Enigma Variations, VII movement

Mallets
Gershwin - Porgy and Bess Overture, Opening
Stravinsky - Petrouchka, (Original 1911), rhl '18' and next 3 bars;
1 after rhl '27' and next 5 bars; 1 before rhl '37' to 8 after rhl '46';
1 before rhl '122' through next 13 bars (use metronome, give downbeats of each bar for reference);
4 before rhl '126' to 2 after rhl '128' (from "Goldenberg" book)
Bartok - Music for Strings, Percussion and Celeste
Last mvt. 7 before rhl '180' to 3 after Vivacissimo (at 3/2 play double notes)
Dukas - Sorcerer's Apprentice
4 after rhl '17' through 4 after rhl '19'; rhl '22' to rhl '24'
Respighi - Pines of Rome, beginning through 8 after rhl '4'; rhl '8' through 16 after rhl '9'
Wagner - Waldweben (Forest Murmurs)

Snare Drum
one *pp* roll ca. 10"; one *ff* roll ca. 10", one roll *pp* < *ff* > *pp*
Rimsky-Korsakov - Scheherezade, 3rd mvt. D to E, G to I; 4th mvt. Q to V
Prokofiev - Lt. Kije Suite, 1st part, rhl '1' - rhl '2'
W. Schuman - Symphony #3, Toccata - m. 143 through m. 165
Ravel - Alborado del Grazioso, rhl '26' - rhl '27' - Tamb. militaire part;
rhl '33' to end, Tamb. militaire part (stems down)
Prokofiev - Symphony #5, 37 - 46
Ravel - Rhapsody Espagnole, II: 10 - 12; III: 8 - 9; IV: 20 - 26; 30 - end

HARP:
Ravel - Introduction and Allegro: cadenza
Stravinsky - Symphony in 3 Movements

GENERAL INFORMATION

HOW TO APPLY

Candidates for the Fellowship Program and Tanglewood Seminars must be at least eighteen years old; while there is no strict upper age limit, preference will be shown to those under thirty. All applicants must both **COMPLETE THE PRINTED APPLICATION** and **AUDITION** in order to be considered. (This does not apply to those wishing to audit.)

AUDITIONS

Live auditions are scheduled across the country as indicated. Audition requirements are specified; *please read them carefully.* Telephone for an appointment (617 638-9230) Monday through Friday, 1 PM–5 PM EST beginning January 1st. Taped auditions are also accepted under certain circumstances. (See audition requirements.)

Auditions for **CONDUCTORS** and **CHAMBER ENSEMBLES** are by invitation only. **VOCAL COACHES** must audition in person. Please contact the Tanglewood Music Center for additional information regarding application and audition procedures.

COMPOSERS are asked to submit **two or three recent scores** along with the printed application. These may be for any performing forces—instrumental or vocal, solo, chamber, or orchestra. At least one of these scores must be accompanied by a taped performance (cassettes only). Composers who wish to have these materials returned must enclose a self-addressed envelope, stamped with the correct postage, large enough to contain all the materials.

DEADLINES

Applications from **instrumentalists, singers,** and **vocal coaches** must be received no later than the appointed audition date.

Conductors' applications are due January 1, 1991. Candidates invited to audition (in Boston, February 9, 10, and 11) will be notified by January 14.

Composers' applications are due February 15, 1991.

Chamber Ensembles' applications are due February 1, 1991. Groups invited to audition (in New York City on March 22) will be notified by February 14.

Taped auditions and the accompanying applications must be received by March 1, 1991.

Adult teachers, performers, composers, and knowledgeable amateurs may also enroll at Tanglewood as **GENERAL AUDITORS,** to observe classes, rehearsals, concerts and seminars without a fixed schedule or active participation. All privileges at Tanglewood, including attendance at Boston Symphony Orchestra rehearsals, are offered to auditors. A minimum two-week enrollment is required; dormitory housing is available, however some restrictions apply. Tuition for auditors is $200 per week, or $1,500 for the full eight week session.

REGISTRATION for the Music Center will be held at Tanglewood on Monday and Tuesday, June 24 and 25. All those invited to attend (including auditors) must pay a $60 Registration Fee upon notice of their acceptance.

Some form of **FINANCIAL AID** is available to every Fellow or Seminar member invited to Tanglewood. For Fellows, this includes a full underwriting of all tuition costs. While those Fellows who are able will be expected to contribute all or a portion of their housing costs, additional aid for housing and travel expenses is available and may be applied for at the time of acceptance. Seminar members may apply for partial tuition scholarships, but no additional aid is available for dormitory costs; all Seminar members must be prepared to provide their own housing for the summer, whether in the dormitory or elsewhere (in private accommodations). Financial aid applications will be sent with notice of acceptance.

HOUSING for the summer may be reserved on a first-come, first-served basis in the Music Center's dormitories by payment of a non-refundable Room Reservation Fee of $55. Dormitory facilities consist primarily of double-room accommodations; some single rooms may be available for an additional fee. The following rates include housing, breakfast and dinner daily, weekly linens, and bus transportation between the dormitories and the Tanglewood grounds: 8 weeks—$1,950; 4 weeks—$1,025. All fees are payable in full either in advance or at the time of registration.

FOREIGN STUDENTS will be sent an I-20-MN visa application at the time of their acceptance, certifying their eligibility to be in the United States for the eight weeks of the Tanglewood session only. Students must then consult the appropriate U.S. consulate, embassy, or INS office to process these applications. The Music Center was pleased to enroll members from 16 countries other than the U.S. during the 1990 session.

FACILITIES at the Music Center include all of the resources of the Boston Symphony Orchestra at Tanglewood. All members of the Music Center's programs have the privilege of attendance at Boston Symphony rehearsals and concerts without charge. Practice and chamber music studios, libraries, and administrative offices are in the Main House (the former residence on the Tanglewood estate). The Boston Symphony Orchestra holds its rehearsals and concerts in the 5,000-seat Koussevitzky Music Shed. The 1,200-seat Theater-Concert Hall and the 300-seat Chamber Music Hall serve as rehearsal and performance space for the Music Center's orchestra, chamber music, and vocal music activities. Rehearsals and classes are also held in the Barns, the Rehearsal Stage, 15 small studios on the grounds, Seranak, Highwood, and additional classrooms at the dormitories. More than 100 pianos for the use of the Center's members are generously provided by the Baldwin Piano and Organ Company.

VOLUNTEER INTERNSHIPS The staff at Tanglewood is a relatively small one, made up primarily of full-time Boston Symphony Orchestra employees. During the summer, however, a need for extra stage crew, librarians, audio technicians, and administrative assistants exists. The Music Center fills some of these needs with volunteer help. Interns in these areas are not paid, but room and board in the dormitory plus a modest stipend to assist with other food and travel costs may be available. All interns must have automobiles. Please write to the Music Center's Boston office for more information; since most staff positions are filled by early March, inquiries should be received no later than February 1st. Whenever possible interviews will be arranged in connection with the Fellowship Program auditions, in the cities and locations listed.

The **FULL SCHEDULE** of the Music Center does not permit members to seek outside employment. In addition, rehearsals and concerts are scheduled on Saturdays and Sundays throughout the summer; registration in any Tanglewood Music Center program requires that participants be available for study and performance every day.

Photos by Walter Scott, Whitestone Photo, Eugene Cook, Ira Wyman, Boston Symphony Orchestra Archives; historical photos reprinted by permission of Koussevitzky Music Foundation.

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

25th Anniversary Season
1966–1991

June 30–August 25, 1991

Phyllis Curtin, Dean, School for the Arts

Thomas L. Vignieri, Director

In 1966, Boston University began the Tanglewood Institute as a cooperative enterprise of the University's School for the Arts and the Tanglewood Music Center. The programs and seminars of the Boston University Tanglewood Institute were established to offer additional training to musicians of high school and college age at Tanglewood. Members of the Institute have full privileges at Tanglewood, including attendance at all Boston Symphony Orchestra rehearsals and concerts without further charge, use of the Music Center's practice and library facilities, and admission to all Tanglewood Music Center events.

The Boston University Tanglewood Institute offers five Young Artists Programs for musicians ages 15–18, and seven Institute Seminars for musicians ages 15 and older:

Young Artists Instrumental Program (eight weeks) stresses ensemble study, performance of both chamber music and symphonic repertoire and optional private lessons. Faculty includes special instructors of the Boston University School of Music and members of the Boston Symphony Orchestra.

Young Artists Vocal Program (eight weeks), directed by Joan Heller, is designed to build musicianship in outstanding high school vocalists and choral singers. Study includes vocal technique, coaching, music theory and performance in small ensemble as well as full chorus.

Young Artists Composition Program (eight weeks), directed by Robert Sirota, offers composers of high school age instruction in a seminar format along with private composition lessons, solfège and musicianship classes. In addition, students have the unusual opportunity of having their works played in reading rehearsals.

Young Artists Piano Program (four or eight weeks) is designed for advanced pianists of high school age. Directed by Maria Clodes Jaguaribe, this program provides students with private lessons, classes in music theory and literature, and participation in master classes.

Young Artists Quartet Program (six weeks) concentrates on intensive study of string quartet playing under the guidance of Norman Fischer, Andrew Jennings, and visiting guests. Master classes and daily coaching sessions stress rehearsal techniques, interpretation, sight-reading, and repertoire.

Clarinet Seminar (two weeks) offers an extensive workshop for developing and advanced players under the direction of Ethan Sloane, Chairman of the Wind Department at the Boston University School of Music.

Applied Music Study/Listening and Analysis Seminar (two four-week seminars) emphasizes self-directed, in-depth work for instrumentalists with faculty drawn from the Boston University School of Music and Boston Symphony Orchestra. Afternoons are spent participating in the Listening and Analysis Seminar.

Listening and Analysis Seminar (two four-week seminars) is deliberately designed for students of the most widely divergent backgrounds, and has been found highly rewarding by high-school and college-age students, interested adults, music teachers, composers, and professional musicians of all ages. Participants work under the direction of Jeremy Yudkin, using present-day analytic and aesthetic concepts to study the summer repertoire of the Boston Symphony Orchestra and other performing groups at the Tanglewood Music Center.

Empire Brass Seminar (four or eight weeks) provides brass students an accelerated program of study with members of the critically acclaimed Empire Brass and distinguished guests. The daily schedule includes practice in large and small ensemble playing, as well as master classes and lectures on brass-related topics.

Harp Seminar (six weeks) offers a series of private lessons and master classes with Lucile Lawrence.

Flute Seminar (first four weeks) offers study and master classes under the direction of the Boston Symphony Orchestra's former principal flutist Doriot Anthony Dwyer, and acting principal flutist Leone Buyse.

Adult Music Seminar (two one-week seminars) is designed specifically for adults who are interested in music but not experts in the field. Seminar members attend daily classes with Dr. Jeremy Yudkin as well as concert rehearsals and other activities of the Tanglewood festival.

Auditions are required for admission into the Boston University Tanglewood Institute. Boston University offers elective credit through many of the Institute's programs and seminars. Scholarships and financial assistance are available. Deadline for priority applications is March 15. For complete information concerning auditions, application procedures and fees, contact:

Boston University
Tanglewood Institute
855 Commonwealth Avenue — T
Boston, MA 02215
Telephone: 617/353-3386

ENDOWED FUNDS

AT THE TANGLEWOOD MUSIC CENTER

The income from the following permanently endowed funds provides substantial operating revenues for the Tanglewood Music Center, allowing over 140 Fellows to continue their professional training and gain experience at no tuition charge. We are grateful to the donors of these funds for their generosity.

ENDOWED FACULTY POSITIONS

Your gift of $150,000 will endow and name a Master Teacher position, supporting the work of one Faculty member.

Berkshire Chair
Dr. and Mrs. Edward L. Bowles Master Teacher Chair
Richard Burgin Chair
Charles E. Culpeper Foundation Chair, Chairman of the Faculty
Renée Longy Chair, a gift of Jane and John Goodwin
Marian Douglas Martin Chair, endowed by Marilyn Brachman Hoffman for Keyboard Faculty
Beatrice Sterling Procter Master Teacher Chair
Sana H. Sabbagh and Hasib J. Sabbagh Master Teacher Chair
Surdna Foundation Master Teacher Chair

ENDOWED GUARANTOR FELLOWSHIPS

Your gift of $100,000 will endow and name in perpetuity a Guarantor Fellowship, providing the full and actual cost for one Fellow to study and perform at Tanglewood each summer.

Jane W. Bancroft Fellowship
BayBanks Fellowship
Leonard Bernstein Fellowship
Frederic and Juliette Brandi Fellowship
Rosamond Sturgis Brooks Memorial Fellowship
Stanley Chapple Fellowship
Clowes Fund Fellowship
André Côme Memorial Fellowship
Caroline Grosvenor Congdon Memorial Fellowship
Charles E. Culpeper Foundation Fellowship
Darling Family Fellowship
Omar Del Carlo Tanglewood Fellowship
Otto Eckstein Family Fellowship
Judy Gardiner Memorial Fellowship
Armando A. Ghitalla Fellowship
Fernand Gillet Memorial Fellowship
Marie Gillet Memorial Fellowship
Florence Gould Foundation Fellowship
The Luke B. Hancock Foundation Fellowship
William Randolph Hearst Fellowship
C.D. Jackson Fellowship
Paul Jacobs Memorial Fellowship
Ruth and H. Eugene Jones Fellowship
Susan Kaplan/Ami Trauber Fellowship
Mr. and Mrs. Allen Z. Kluchman Fellowship
Dr. John H. Knowles Memorial Fellowship
Merrill Lynch Fellowship
Ruth S. Morse Fellowship
Albert L. and Elizabeth P. Nickerson Fellowship
Northern California Fund Fellowship
Seiji Ozawa Fellowship
Daphne Brooks Prout Fellowship
Reader's Digest Fellowship
Harry and Mildred Remis Fellowship
Peggy Rockefeller Fellowship
Carolyn and George Rowland Fellowship in honor of Eleanor Panasevich
Morris A. Schapiro Fellowship
The Starr Foundation Fellowship
Miriam and Sidney Stoneman Fellowship
Surdna Foundation, Inc. Fellowship
William F. and Juliana W. Thompson Fellowship

ANNUAL GIFTS:

Fellowships at the Music Center are also underwritten by Annual Gifts. Your gift of $6,000; $3,000; or $2,500 will name a Fellowship or Scholarship which will support (either entirely or in part) a member of the program for one season.

ENDOWED SEMINAR SCHOLARSHIPS

Your gift of $50,000 will endow a scholarship enabling a member of the Phyllis Curtin Seminar for Singers or the Seminar for Conductors to participate in the program at greatly reduced tuition cost.

Maurice Abravanel Scholarship
Eugene Cook Memorial Scholarship
Dorothy and Montgomery Crane Scholarship
William E. Crofut Family Scholarship
Leah Jansizian Memorial Scholarship
Andrall and Joanne Pearson Scholarship
Claire and Millard Pryor Scholarship
Edward G. Shufro Scholarship
Mary H. Smith Scholarship
Tanglewood Programmers and Ushers Scholarship
Tisch Foundation Scholarship

ENDOWED SUSTAINING FELLOWSHIPS

Income from each of these endowed funds in partnership with gifts from others and support of the Boston Symphony Orchestra enables one Fellow to study at Tanglewood each year.

Mr. and Mrs. David B. Arnold, Jr. Fellowship
Kathleen Hall Banks Fellowship
Leo L. Beranek Fellowship
Felicia Montealegre Bernstein Fellowship
Leonard Bernstein Fellowships
Brookline Youth Concerts Awards Committee Fellowship
Helene R. and Norman Cahners Fellowship
Marion Callanan Memorial Fellowship
Alfred E. Chase Fellowship
Nat Cole Memorial Fellowship
Harry and Marion Dubbs Fellowship
Arthur Fiedler/Leo Wasserman Memorial Fellowship
Dr. Marshall N. Fulton Memorial Fellowship
Juliet Esselborn Geier Memorial Fellowship
Gerald Gelbloom Memorial Fellowship
Ina and Haskell Gordon Fellowship
John and Susanne Grandin Fellowship
Lola and Edwin Jaffe Fellowship
Bernice and Lizbeth Krupp Fellowship
Philip and Bernice Krupp Fellowship
Lucy Lowell Fellowship
Robert G. McClellan, Jr. and IBM Matching Grant Fellowship
Stephen and Persis Morris Fellowship
The Theodore Edson Parker Foundation Fellowship
David R. and Muriel K. Pokross Fellowship
Lia and William Poorvu Fellowship
Hannah and Raymond Schneider Fellowship
Tappan Dixey Brooks Memorial Fellowship
Augustus Thorndike Fellowship
R. Amory Thorndike Fellowship

ENDOWED FUNDS SUPPORTING THE TEACHING AND PERFORMANCE PROGRAMS

Endowment gifts at various levels may supplement existing funds or establish new funds which support diverse activities within the program.

Eleanor Naylor Dana Visiting Artist Fund
Carlotta M. Dreyfus Fund
Virginia Howard and Richard A. Ehrlich Fund
The Honorable and Mrs. John H. Fitzpatrick Fund
Mickey L. Hooten Prize Fund
Grace B. Jackson Prize Fund
Paul Jacobs Memorial Commissioning Fund
Miriam Ann Kenner Memorial Fund
William Kroll Fund
Northern California Audition Fund
Sherman Walt Fund
Anonymous (2)

The Louis Krasner Fund This special discretionary fund was established by Marilyn Brachman Hoffman to enable the Artistic Directors of the Tanglewood Music Center to take advantage of unique opportunities to provide the kind of inspirational teaching which contributes to transcendent ensemble performance. Honoring the noted violinist and teacher, this Fund invites additional named and unnamed contributions.

TANGLEWOOD MUSIC CENTER
SYMPHONY HALL
BOSTON, MA. 02115

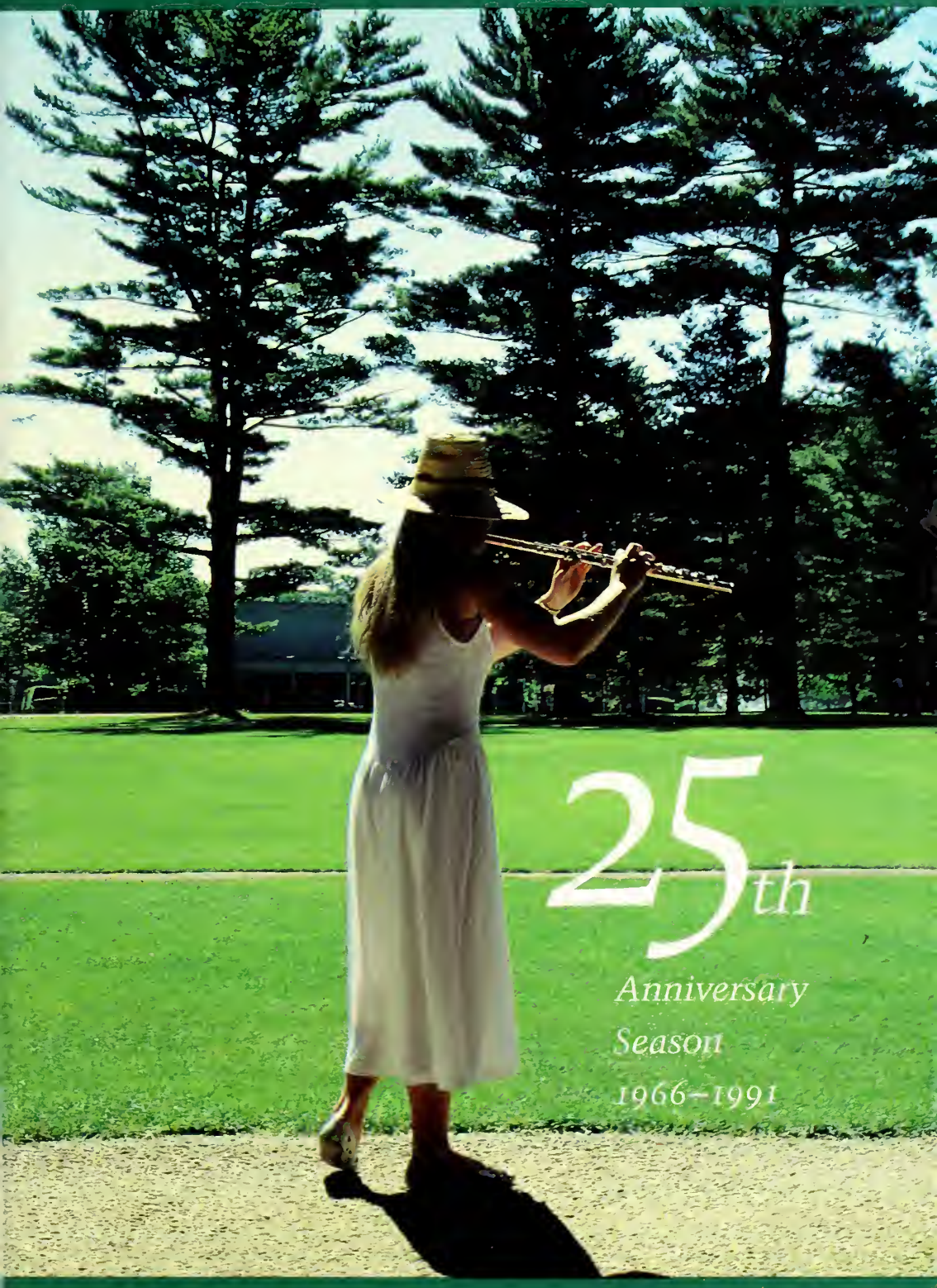
Tanglewood

an activity of the

BOSTON
SYMPHONY
ORCHESTRA
SEIJI OZAWA
Music Director

Kenneth Haas, Managing Director
Daniel R. Gustin, Manager of Tanglewood

Boston University Tanglewood Institute



1991 Summer Catalogue

Boston University
Tanglewood Institute

Boston University

Phyllis Curtin, *Dean*, School for the Arts
Dr. Robert Sirota, *Director*, School of Music

Tanglewood Institute

Thomas L. Vignieri, *Director*
Mary Wolf Bulger, *Assistant Director*
Margaret Anne Everitt, *Development Officer*
Lisa Van Valkenburg, *Director of Operations, West Street Campus*
Cynthia Duet, *Senior Staff Assistant*

Winter address:
855 Commonwealth Avenue
Boston, Massachusetts 02215
617/353-3386

Summer address:
Tanglewood
Lenox, Massachusetts 01240-2498
413/637-1430

Cover photo: Walter H. Scott

Boston University's policies provide for equal opportunity and affirmative action in employment and admission to all programs of the University.

The New York Times/Dith Pran

Talented Teen-Agers Try for Tanglewood

Jeff Allen, left, and Marc Hankin, both 16, playing a bass and a tuba yesterday as they auditioned for Scott Schillin, at the piano, executive director of the Boston University Tanglewood Institute. The program is held each summer in Lenox, Mass., for 350 talented young people. Mr. Schillin is on a tour of 30 cities to audition candidates for the 19th season of the program.

I. Power Links

build the upstate line, it would save $186 million a year to state consumers because it would reduce the need to burn expensive imported oil, mainly in plants of Consolidated Edison and the Long Island Lighting Company.

The $504 million upstate line, known as Marcy-South, would run from Marcy, near Utica, to East Fishkill, in Dutchess County.

Four counties along the way — Dutchess, Otsego, Orange and Sullivan — are opposing the project, as are environmental groups, and some dispute the estimate of the projected savings.

"The savings are illusory because they do not take into effect the tremendous cost of despoiling the landscape," said Janet D. Smith, a lawyer representing a group called Protect.

Tourism is important to the area, she said, adding: "No one will travel to a formerly scenic area that is no longer scenic because it is scarred by a transmission line."

Another participant, Assemblyman George Hochbruekner, whose district is in Suffolk County, said: "We must weigh their concern over aesthetics with our concern over the Long Island economy. We cannot afford a 60 percent increase in rates."

Under a contract signed two years ago by the Power Authority and Hydro Quebec, the power imports will be sold at a price equal to 80 percent of the cost of oil- and coal-fired power used in New York State. The savings would thus in

TERFORD CRYS

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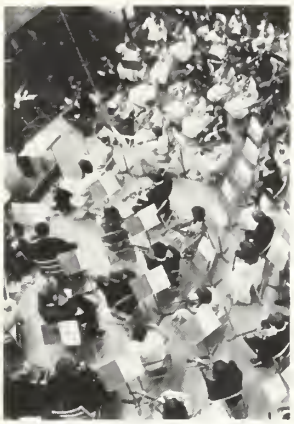

Tanglewood

The stage door opens. The applause begins. The orchestra stands. Out walks Seiji Ozawa, and another concert by the Boston Symphony Orchestra begins at Tanglewood. The 5,000 people seated inside the Music Shed are transfixed by the conductor's every movement. Outside, thousands more lie back and look at the sky, filled with stars, and listen.

For a quarter of a million people each year, the summer would not be complete without the concerts at Tanglewood.

The Boston Symphony Orchestra performs an ambitious nine-week season with three different programs each weekend. The great artists of our generation regularly join them in concert—Midori, Yo-Yo Ma, Marilyn Horne, Itzhak Perlman, Peter Serkin, Emanuel Ax, and Zubin Mehta were among the visiting artists last season alone.

Here, on a beautiful country estate in the gently rolling hills of western Massachusetts, the Tanglewood concerts have delighted audiences for years.

It all began in 1937 during the tenure of the legendary music director, Serge Koussevitzky. Soon after the concert series was established, this champion of learning fulfilled a lifelong ambition. It was Koussevitzky's dream that in the breathtaking surroundings of the Berkshire Hills young musicians might gather from all parts of the country and abroad to study music—to abandon all other concerns and activities for one entire summer of intense music-making.

Thus began the Tanglewood Music Center, recognized as the preeminent musical academy in the United States, if not the world. Countless "alumni" have gone on to achieve worldwide eminence—among them, the late Leonard Bernstein, Phyllis Curtin, Zubin Mehta, Leontyne Price, and the Boston Symphony Orchestra's current music director, Seiji Ozawa.

In 1965, the Dean of the Boston University School for the Arts and Erich Leinsdorf, who was then Music Director of the Boston Symphony Orchestra, together devised a program giving high-school musicians many of the same benefits enjoyed by the older students at the Tanglewood Music Center. The new program became known as the Boston University Tanglewood Institute.

Today, the Boston University Tanglewood Institute is known throughout the country for musical quality, enthusiasm, and commitment. Here young people devote themselves for one or two months to a musical experience without parallel, under the guidance of the most dedicated, established professional musicians, and in the constant presence of one of the great symphony orchestras of the world.

Boston University Tanglewood Institute

For any student of high-school or college age who is willing to be challenged by the highest standards, the Boston University Tanglewood Institute represents an opportunity that may rightly be called unique. For Tanglewood is a magic blend—of the formal and informal, of joy and hard work. Nobody who attends a summer at Tanglewood remains untouched by the experience.

The Boston University Tanglewood Institute programs are divided into two main categories: the Young Artists Programs for high school students (ages fifteen through eighteen), and the Institute Seminars (for students fifteen years and older).

There are five Young Artists Programs:
—Young Artists Instrumental Program
—Young Artists Quartet Program
—Young Artists Piano Program
—Young Artists Vocal Program
—Young Artists Composition Program

There are six Institute Seminars:
—Clarinet Seminar
—Empire Brass Seminar
—Flute Seminar
—Harp Seminar
—Applied Music Study/Listening and Analysis Seminar
—Adult Music Seminar

Full details about each of these programs and seminars can be found on the following pages. Brief biographies of the Institute's outstanding faculty are listed at the back of this catalogue.

Students enrolled in the Boston University Tanglewood Institute receive access to every performance at Tanglewood. In addition to Festival concerts each weekend, students attend

Larry Rachleff conducts the Young Artists Orchestra in performance in the Koussevitzky Music Shed at Tanglewood.

performances throughout the week. Together with the chamber music concerts, vocal recitals, and student performances, there may be as many as fifteen concerts presented at Tanglewood every week of the summer.

Not only can students attend the concerts of the Boston Symphony Orchestra, they are also allowed to attend closed rehearsals. Available exclusively to Tanglewood students, these closed rehearsals provide the rare opportunity to experience firsthand the work of conductors like Ozawa, Williams, Norrington, Dutoit, and Fleisher.

The facilities at Tanglewood are impressive. In addition to the 5,000-seat Koussevitsky Music Shed, the grounds also include a 1,200-seat Theatre–Concert Hall, a 300-seat Chamber Music Hall, numerous barns, rehearsal studios, and classrooms. Additional rehearsal and practice space is provided on the student campus. The Tanglewood library has listening facilities as well as thousands of albums and scores. More than a hundred new pianos for use by students and resident artists are generously provided by the Baldwin Piano & Organ Company every year.

It is impossible to list the large number of dedicated and charismatic people with whom Tanglewood Institute students come in contact during the summer—orchestra members who share a meal with students at the outdoor cafeteria, the distinguished conductor who attends every student performance, the cellist of one of the world's great string quartets who coaches chamber music. These and other experiences—the impromptu sight-reading sessions on the lawn, the sudden thunderstorms, the finding of the hidden path to the lakeside beach—these can only be related by someone who has been there. Or they can be experienced in person—at the Boston University Tanglewood Institute.

The Main House, a turn-of-the-century mansion, serves as the nerve center of the West Street Campus.

25 Years of Excellence

This summer the Boston University Tanglewood Institute will celebrate its Silver Anniversary, representing twenty-five years of the highest achievement in the world of music and musical education. The program, founded to complement the Boston Symphony Orchestra's Tanglewood Music Center, began small and ambitious and has grown to become ambitious and large. We have graduated thousands and thousands of young musicians from all over the United States and other countries of the world, many of whom have gone on to major careers in music. Alumni include composer Paul Chihara, pianists Harry Connick Jr. and Anthony Paratore, trumpeter Rolf Smedvig, Gerald Elias, concertmaster of the Utah Symphony, as well as five current members of the Boston Symphony Orchestra. Those whose careers have led them in other directions have taken with them a deeper understanding of the meaning of hard work and the never-ending pursuit of excellence.

Joseph Silverstein with the Young Artists Orchestra.

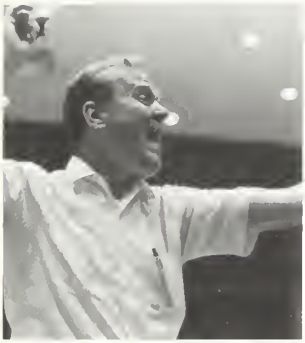
In 1965 Erich Leinsdorf, then music director of the Boston Symphony Orchestra, conceived the idea of a "Tanglewood Institute" to focus on solving the "puzzling problems for the musical civilization of this country." "At Tanglewood," he wrote, "we have a natural center to tackle these issues."

In its first year, 1966, this new program enrolled twenty-four high-school students in three courses—Applied Music, Music Theory, and Chamber Music—in addition to offering courses in Composition, Orchestration, and Piano Pedagogy and Literature for more than one hundred college-age students. In 1967 the Institute accepted 175 students, of whom fifty-two were of high-school age. In addition to music, courses in dance, theatre, and art were offered. A visiting instructor in art for the summer of 1967 was Norman Rockwell.

Phyllis Curtin, Dean of the Boston University School for the Arts, works with a singer during a Young Artists Vocal Program master class.

The program continued to flourish, and gradually two changes occurred over the years. First, the natural focus on music at Tanglewood led to an overshadowing of the other arts. By 1974 the art courses had been discontinued, and by 1975 theatre and dance were also no longer being offered. Second, the proportion of high-school age musicians increased, as the high quality of American music-making continued to reach younger and younger students. Many long-time observers of the Tanglewood Institute report that the concerts of our present-day Young Artists Orchestra are of a standard equal to those of the college-age musicians of ten or fifteen years ago. Our principal conductors over the years have included Henry Charles Smith, Lawrence Leighton Smith, Victor Yampolski, Jahja Ling, Eiji Oue, and David Hoose.

The 1970s were a period of great achievement on the part of the Tanglewood Institute. The young musicians in the program were invited to perform in several important summer music concerts, especially in Boston, where they were heard on the



Conductor Henry Charles Smith.

City Hall Plaza and on the Charles River Esplanade, summer home of the Boston Pops Orchestra.

By 1977 the program had taken shape with a central core that was more or less the way we know it today: a first-class music institute, primarily for high-school-age students, with an instrumental program, courses for vocalists, pianists, and harpists, and an applied music program. In the summer of 1977 Leonard Bernstein was quoted as saying: "One of the greatest thrills among a series of memorable ones was conducting a rehearsal of the Boston University Young Artists Orchestra. The eagerness and joy with which they absorbed every musical moment gave me great gratification and hope for America's youth." Faculty members included Maria Clodes, Lucile Lawrence, Joseph Silverstein, and Roger Voisin. Over the years the association with the Boston Symphony Orchestra and the Tanglewood Music Center has also provided the resources of a wide and distinguished faculty including Seiji Ozawa, Phyllis Curtin, Leon Fleisher, Peter Serkin, Doriot Anthony Dwyer, and Yo-Yo Ma.

In 1980 the journal *Musical America* published an article on the fifteenth season of the Boston University Tanglewood Institute. A subheading in the article quotes the text: "History is in the making here." By this time there were four Young Artists programs—Instrumental, Vocal, Piano, and Composition; four seminars—Flute, Brass quintet, Saxophone, and Harp; and the applied music program. The author of the article resolves to remember the names of some of the young musicians, for

Aaron Copland speaking to the Young Artists Vocal Program.

Guest conductor Sir Colin Davis.

"someday they will be well known. It's an exhilarating sensation, not only for the observer but for faculty, who appear to handle their charges as if they were very special material, and for students who show tremendous respect and courtesy to one another."

The 1980s were a period of gradual growth for the Institute, but more impressively they were a period of increased outreach and heightened standards. At the beginning of the decade, auditions were held in less than thirty cities in the United States; by 1990, auditions included over forty cities and towns across the country, and students were enrolled from nine other countries in Europe and Asia.

In 1983 the Institute started to share with the Tanglewood Music Center in the teaching of the Listening and Analysis Seminar—a program that dates back to the earliest days of Tanglewood and one that concentrates on the all-important listening experience. By 1985 this seminar had passed entirely into the program of Boston University. Also in 1985, a Twentieth Anniversary concert (counting from Leinsdorf's first formulation of the Institute rather than its first year of operation) was held on the Tanglewood grounds. It was a phenomenal success and drew attention to the fact that the Boston University Tanglewood Institute had reached a level of performance for young people that was of international stature.

By 1988 the program included five Young Artists Programs (Instrumental, Vocal, Composition, Quartet, and Piano) and five Seminars (Flute, Harp, Clarinet, Empire Brass, and Applied Music/Listening and Analysis). The combining of the Applied Music program with the Listening and Analysis Seminar ensured the fullest and most rounded program for individual performers and listeners alike.

Leon Fleisher, artistic director of the Tanglewood Music Center.

The final step in the completion of the program came in 1989, when Boston University instituted the Adult Music Seminars, extending the educational mission of the Tanglewood Institute to adult music enthusiasts. This step rounded out the Institute's offerings so that it now includes musicians ranging from pre-professional performers to leisure-time listeners.

From a small and diverse program twenty-five years ago, the Boston University Tanglewood Institute has grown to a vital music program of international repute. From Florida to Alaska, from Eastern Europe to Japan, the name "Tanglewood" is synonymous with musical excellence. This year we celebrate the Silver Anniversary of our founding. At the same time, plans are under way to make the next twenty-five years even more spectacular.

In celebration of the 25th anniversary season, a gala weekend is being planned for August 9, 10, and 11. Special events will include performances and master classes given by distinguished alumni, faculty, and students as well as an anniversary luncheon and post-concert reception for friends and alumni of the Tanglewood Institute. For further information about these and other anniversary events, please contact the Tanglewood Institute office at 617/353-3386.

Roger Voisin, former principal trumpet of the Boston Symphony Orchestra, coaching a brass ensemble.

Contents

The Application Form for 1991 is found in the middle of this booklet.

Young Artists Programs

Young Artists Instrumental Program (Young Artists Orchestra) / 2
Young Artists Quartet Program / 4
Young Artists Piano Program (including Chamber Music Pianists) / 5
Young Artists Vocal Program (Young Artists Chorus) / 6
Young Artists Composition Program / 8

Institute Seminars

Empire Brass Seminar / 9
Flute Seminar / 10
Harp Seminar / 11
Clarinet Seminar / 12
Applied Music Study/Listening and Analysis Seminar / 13
Adult Music Seminar / 15

General Information

Application Instructions / 17
Audition Instructions / 18
- Instrumentalists
- Vocalists
- Composers
- In-Person Auditions / 19
- Taped Auditions for All Programs / 19

1991 Audition Centers and Schedule / 20
Financial Information and Fee Schedule / 24
Private Lessons / 25
Scholarship Information / 26
Registration / 26
Refunds / 27
Housing / 28
Transportation to Tanglewood / 30
Visitors to Tanglewood / 30
Map / 31
Faculty Listing / 32
Faculty Biographies / 33
Administrator Biographies / 37
Tanglewood Music Center / 38
Boston University School of Music / 39

Along with the millions of people around the world we grieve the loss of Leonard Bernstein. Mr. Bernstein was always our very most exciting and inspiring guest at the Boston University Tanglewood Institute. He rehearsed and conducted our orchestra time and again bringing his unparalleled knowledge, imagination, and vitality to our students. His great delight in engaging the emerging skills of the young artists in the service of music was completely contagious. The standards always grew prodigiously, moving onto new levels of understanding and performance. None of us can possibly forget those unique experiences. We will do our utmost to keep Leonard Bernstein's vitality and endless musical love and curiosity in our work at the Boston University Tanglewood Institute.

Phyllis Curtin

Young Artists Instrumental Program

(Young Artists Orchestra)

Asadour Santourian, Managing Director

(ages fifteen through eighteen only)

June 30–August 25, 1991

Eight-Week Program

The Young Artists Instrumental Program, also known as the Young Artists Orchestra, is a full-time, in-depth music program. It involves an intensive study of the instrumental literature, and offers the unique opportunity to rehearse and present public performances of chamber music and orchestral works under the direction and guidance of a wide range of coaches and conductors—from young, enthusiastic newcomers to world-renowned artists such as Joseph Silverstein, Eugene Lehner, and Leon Fleisher.

Daily rehearsals of the orchestra are intense and exhilarating. Almost every week a new program is in preparation, and each program is presented by the Young Artists Orchestra in a public concert on the Tanglewood grounds.

Orchestral discipline, tuning techniques, questions of balance and texture, interpretation and historical background, difficulties of notation, rhythmic problems—all are addressed both in the context of the full orchestra and in separate sectional rehearsals. Within each section students take part in a system of rotation so that the competitiveness that is sometimes a part of young orchestras has no place here. The emphasis is on a combined striving for musical excellence. In rehearsals students can also learn as much about other instruments and their techniques as about their own—a vital prerequisite for the fully educated musician.

An equally important educational experience is chamber music. Afternoons are devoted to work in small ensembles, and every student is assigned to a chamber group for the practice, preparation, and public presentation of various works for different combinations of instruments. These groups are varied and changed, so that each student can gain the maximum amount of experience possible. Each of the chamber groups works under the close guidance of an individual coach drawn from the Tanglewood faculty.

An optional component of the instrumental program is private instruction given by members of the Boston Symphony Orchestra, and by faculty from the Boston University School of Music and the Boston University Tanglewood Institute. Optional theory and historical performance practice classes are also offered.

The overall schedule is rigorous, but students are expected to make time for private practice to maintain the highest standards of performance on their instrument.

All of these activities take place in the immediate context of the Tanglewood summer music festival, so that the young instrumentalist hears and sees every day the inspiring model of one of the world's great symphony orchestras. Members of the Young Artists Instrumental Program are privileged to attend the private rehearsals of the Boston Symphony Orchestra, which

are closed to the general public, where they will witness the preparation of the finest works of the orchestral literature. They are thus able to observe, from the distance of a few feet, the great conductors and the musicians at work.

Chamber music too is a constant part of the Tanglewood music festival, and members of the Instrumental Program are able to attend the large number of chamber recitals given at Tanglewood every summer.

The students in this program are provided with a pass that entitles them to attend all the concerts of the Tanglewood summer music festival *free of charge.*

The schedule is a demanding one, but it is also challenging, fulfilling, and exhilarating. Somehow the students also find time for occasional dips in the lake, hikes in the woods, and games of volleyball and soccer after dinner. But the emphasis is on music, and making music. And young instrumentalists who attend the Boston University Tanglewood Institute—whether they have in mind to become professional musicians, or intend to perfect their musicianship for their own deeper pleasure—find at Tanglewood an experience they never forget.

Seiji Ozawa conducts the Young Artists Orchestra in rehearsal.

Works read and/or performed by the Young Artists Orchestra during the 1990 season:

Bach	Motet *Jesu Meine Freude,* BWV 227
Bartók	*Concerto for Orchestra*
Beethoven	Octet for Winds
de Falla	*The Three-Cornered Hat,* Suite No. 2
Dvořák	Serenade for Winds, op. 44
Dvořák	Slavonic Dances
Fauré	*Pelléas et Mélisande,* Suite No. 2
Françaix	Seven Dances
Haydn	Symphony No. 99 in E-flat
Haydn	Te Deum
Kodály	Variations on a Hungarian Folksong: *The Peacock*
Mendelssohn	*Verleih uns Frieden*
Mozart	*Kyrie,* K. 431
Mozart	Wind Serenades Nos. 11 and 12
Rimsky-Korsakov	*Scheherazade*
Sibelius	Symphony No. 2 in D Major
Stravinsky	Octet
Stravinsky	*Symphony of Wind Instruments*
Vaughan-Williams	Symphony No. 2 *(London)*

The Boston University School of Music accepts satisfactory performance in the Young Artists Instrumental Program as fulfilling *six* elective credits toward an undergraduate degree at Boston University.

Young Artists Quartet Program

Norman Fischer, Director

Andrew Jennings, Associate Director

(ages fifteen through eighteen only)

June 30–August 11, 1991

Six-Week Program

The Young Artists Quartet Program is a concentrated musical experience designed to educate a small number of students who are dedicated to spending six full weeks immersed in all aspects of string quartet playing. The program contains an intensive study of specific quartet literature and offers an opportunity for students to work under the direction of cellist Norman Fischer and violinist Andrew Jennings, as well as other distinguished and experienced performer/teachers in residence at Tanglewood.

Every day, students are involved in serious morning rehearsals and valuable afternoon coaching sessions with emphasis on such topics as communication, tuning, balance, interpretation, and performance practice. In addition to the study of more standard works there is an introduction to some aspects of the twentieth-century literature. The schedule is rigorous, but each student is expected to spend additional time daily on private practice to maintain the highest performance standards.

Among the visiting chamber groups to work at Tanglewood recently were the Beaux Arts Trio, the Boston Symphony Chamber Players, and the Kronos, Muir, Bartok, Takacs, and Vermeer String Quartets.

The Boston University School of Music accepts satisfactory performance in the Young Artists Quartet Program as fulfilling *four* elective credits toward an undergraduate degree at Boston University.

Students of the 1990 Young Artists Quartet Program.

Young Artists Piano Program

Maria Clodes Jaguaribe, Director

(ages fifteen through eighteen only)

Session I:
June 30–July 27, 1991

Session II:
July 28–August 25, 1991

Two Four-Week Programs or One Eight-Week Program

The Young Artists Piano Program offers high school pianists private lessons, master classes, and theory instruction. Private lessons, taught by Maria Clodes Jaguaribe, enhance individual development through the study of technique, tonal quality, and repertoire.

Master classes are presented frequently throughout the week and provide a congenial atmosphere in which students perform for their peers. Works are discussed by students and faculty with reference to musical ideas, historical context, and sense of style. Students are also coached on performance behavior, with emphasis on relaxation at the keyboard when performing. Additional master classes are conducted by guest artists who have included such figures as Anthony di Bonaventura, Gilbert Kalish, Leon Fleisher, André-Michel Schub, and Emanuel Ax. Special classes are devoted to those interested in works for four hands as well as the concerto repertoire.

At the end of each four-week session, students are encouraged to perform at "in-house" recitals. Throughout the summer pianists often collaborate with other instrumentalists enrolled at the Institute in informal chamber-music making.

The Boston University School of Music accepts satisfactory performance in the Young Artists Piano Program as fulfilling *three* elective credits (for each four-week program) toward an undergraduate degree at Boston University.

Leon Fleisher, Artistic Director of the Tanglewood Music Center, works with a student in a master class.

Chamber Music Pianists

Each year, several advanced students are accepted as collaborative pianists in the Young Artists Instrumental Program. These students are coached by pianist Jeanne Fischer, and by members of the Boston Symphony Orchestra. The student's time is spent in the practice of instrumental accompaniment and chamber music for study and public performance.

Young Artists Vocal Program

(Young Artists Chorus)

Joan Heller, Director

(ages fifteen through eighteen only)

June 30–August 25, 1991

Eight-Week Program

The Young Artists Vocal Program is designed to nurture young singers and to give them special opportunities to encourage their development, especially if they envision the possibility of a professional music career. The program stresses broad musical training as well as specific vocal techniques.

The Boston University Tanglewood Institute understands that young voices need special care and attention. Ms. Heller teaches daily voice classes in the training, care, and development of the young voice. Each student receives one half-hour private lesson per week from a carefully selected and trained staff teacher. Frequent master classes are taught by musical experts who have extensive experience with young singers. In past summers Mark Aliapoulios, Richard Cassilly, Bill Crofut, Phyllis Curtin, Robert Gartside, and Phyllis Hoffman have been guest teachers.

Each student sings in the Young Artists Chorus. They rehearse daily in repertoire of an enormous variety of styles and periods, from the great works of the Renaissance to modern choral masterpieces. These rehearsals are scheduled carefully to protect and develop the young singing voice. Chamber ensembles are also formed, providing a diverse musical experience from partsong and madrigals to opera and musical theatre scenes.

Seiji Ozawa prepares the Young Artists Chorus for a performance with the Boston Symphony Orchestra.

There are ample opportunities for performance at the institute. The Young Artists Chorus takes part in many of the public performances on the Tanglewood grounds, including Boston University Tanglewood Institute Chorus/Orchestra concerts, a cappella chorus concerts and on special occasions performances with the Tanglewood Music Center and the Boston Symphony Orchestra. Past summers have included performances with Seiji Ozawa, Oliver Knussen, John Oliver, Michael Tilson Thomas, and Yehudi Wyner. Chamber concerts, vocal recitals, musical and opera scene programs, and master classes provide solo opportunities for every young vocal artist to sing at the Boston University Tanglewood Institute.

Other important components of the program include music theory, sight-singing and ear-training, diction of foreign languages, and body movement classes. These classes are essential in the training of the educated singing musician.

One of the most remarkable features of the Boston University Tanglewood Institute is its situation at the heart of one of the great music festivals of the world. This enables students to experience firsthand the foremost practitioners of the art. Resident at Tanglewood every summer is Phyllis Curtin, the famous American soprano, voice teacher, and dean of Boston University's School for the Arts. Students in the Young Artists Vocal Program will be able to visit the Phyllis Curtin Seminar for Singers and to attend the concerts given by members of that seminar and the vocal Fellows of the Tanglewood Music Center. In addition, students are provided with concert passes so that they may hear the

formal orchestral and choral concerts of the Boston Symphony Orchestra, often featuring world-renowned singers, *entirely free of charge.* It has often happened in the past that some of these visiting artists will come to rehearsals, give demonstrations, and open forums with students of the Young Artists Vocal Program. Last summer Roger Norrington and Bobby McFerrin visited the Young Artists Chorus rehearsals singing, conducting, talking, and inspiring these young singers.

The Boston University School of Music accepts satisfactory performance in the Young Artists Vocal Program as fulfilling *six* elective credits toward an undergraduate degree at Boston University.

Phyllis Curtin gives a vocal master class.

Visiting artist Bobby McFerrin works with the aspiring singers of the Young Artists Vocal Program.

Young Artists Composition Program

Robert Sirota, Director

Mark Miller, Assistant Director

(ages fifteen through eighteen only)

June 30–August 25, 1991

Eight-Week Program

Ever since Leonard Bernstein was a student of composer Aaron Copland during the first historic season of the Tanglewood Music Center, Tanglewood has been a thriving center for young composers.

The Young Artists Composition Program offers a truly unique opportunity for high school age students to immerse themselves in their craft. Under the direction of Dr. Robert Sirota, director of the Boston University School of Music, students receive weekly private lessons, classes in musicianship and theory, lectures on notation, calligraphy, conducting, orchestration, and trends in the world of contemporary music. Many students who have enrolled in this program have gone on to win composition prizes, including the BMI Award, and regularly gain admission to major universities and conservatories to continue their study of composition.

Students are exposed to a wide variety of activities, including lectures by major figures in the field of composition. In recent years, guests have included Lucas Foss, Gunther Schuller, Leon Kirchner, Hans Werner Henze, John Harbison, and Oliver Knussen.

Students of the Young Artists Composition Program with their director, Dr. Robert Sirota.

There is close interplay among the composers, instrumentalists, and vocalists of the Young Artists programs who participate twice weekly in readings of composers' works in progress. Selected student works are performed at Tanglewood and at Institute "in-house" concerts.

Composers have access to many of the activities of the Tanglewood Music Center's Fellowship Program, designed for composers of college and postgraduate age. Each year, Tanglewood is the site of the Festival of Contemporary Music, a week-long series of concerts dedicated entirely to new music. By observing the Festival's rehearsals and concerts, students gain valuable insight into the role of the composer in preparing one's work for performance. In the process, students are exposed to a broad range of new music for soloist, chamber ensemble, and orchestra, performed by members of the Boston Symphony Orchestra and Tanglewood Music Center.

The Young Artists Composition Program is designed to treat the high-school composer with the same respect and expectations for accomplishment usually found only in college-level composition work. The atmosphere is noncompetitive but intensely committed to the development of emerging talent.

The Boston University School of Music accepts satisfactory performance in the Young Artists Composition Program as fulfilling *six* elective credits toward an undergraduate degree at Boston University.

Empire Brass Seminar

(ages fifteen and older)

Session I:
June 30–July 27, 1991

Session II:
July 28–August 25, 1991

Two Four-Week Seminars or One Eight-Week Seminar

The Empire Brass Seminar is designed for accomplished brass players, high school age and older, seeking participation in an intensive chamber music program. The seminar stresses an advanced level of technical proficiency and musicianship, achieved through a rigorous program of rehearsals, lectures, master classes, and performances. Included in the program are: coaching of individual quintets by members of the Empire Brass, seminar faculty, and visiting faculty; participation in large brass ensemble; weekly performance classes; daily open rehearsals by the Empire Brass; and regular lectures and master classes by the Empire Brass, members of the Boston Symphony, and other brass specialists.

A typical day includes two to four hours of quintet rehearsal and coaching, and two hours of open rehearsals or master classes in the afternoon. Large ensemble rehearsals, lectures, and master classes are regularly scheduled throughout the week.

Each student quintet participates in a weekly performance class, which is videotaped so students might see and hear their work, and discuss it with faculty.

The Empire Brass have always considered teaching an important extension of their performing activities. They have given master classes and clinics across the United States, in Europe, in the Soviet Union, and in Japan. Through their vast experience they are able to assist students in improving the fundamentals of brass playing with classes on breathing, ear training, rhythm, and musicality. Students also develop outstanding chamber music concepts—intonation, balance, group rhythm, and good rehearsal techniques—through quintet coaching and Empire Brass open rehearsals. The seminar experience benefits not only the students' chamber-music playing, but also improves general playing techniques through intensive practice and performance.

The Boston University School of Music accepts satisfactory performance in the Empire Brass Seminar as fulfilling *three* elective credits (for each four-week seminar) toward an undergraduate degree at Boston University.

Sam Pilafian with an Empire Brass Seminar student.

Photo: Stephen DeForest

Empire Brass: Rolf Smedvig and Jeffrey Curnow, trumpets; Eric Ruske, french horn; Scott A. Hartman, trombone; J. Samuel Pilafian, tuba.

Flute Seminar

Doriot Anthony Dwyer, Director

Leone Buyse, Assistant Director

(ages fifteen and older)

June 30–July 27, 1991

Four-Week Seminar

Designed for artist students, the Flute Seminar addresses a broad range of topics related to flute performance. Under the direction of the Boston Symphony Orchestra's former principal flutist, Doriot Anthony Dwyer, and the Orchestra's assistant principal flutist, Leone Buyse, participants receive individualized attention through regularly scheduled master classes and coaching sessions.

A typical week will include up to twenty hours of master classes. The areas of study include: tone production, intonation, performance practice, and specific flute techniques. The Anderson Etudes (op. 15) are studied not only for their technical aspects, but also to examine the relationship that exists between specific études and orchestral excerpts and solo works for flute. In addition, emphasis is placed on the study and interpretation of the standard flute literature and important orchestral repertoire. Participants are expected to spend several hours daily in private practice in preparation for master classes.

Students will of course have the opportunity to hear the BSO in performance almost every day during the festival, and to experience the rehearsal and performance of the very works analyzed in class.

The Boston University School of Music accepts satisfactory performance in the Flute Seminar as fulfilling *three* elective credits toward an undergraduate degree at Boston University.

(Photograph by Martin Reichenthal)

Doriot Anthony Dwyer, flutist.

Harp Seminar

Lucile Lawrence, Director

(ages fifteen and older)

June 30–August 11, 1991

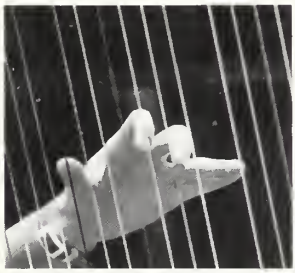
Six-Week Seminar

The Harp Seminar provides serious students with the enviable opportunity of being totally immersed in the study of the instrument for six weeks. Under the tutelage of Lucile Lawrence, long considered a dominant force in the harp world, students receive one-hour lessons twice a week. The lessons stress technique and the interpretation and performance practice of the standard harp repertoire and important orchestral excerpts. Master classes are given regularly throughout the session by Ms. Lawrence and guest artists. Students also are coached in preparation for future auditions and competitions.

Great care is taken to provide as much practice time as is needed for each student to keep pace with this rigorous program. Given the personal dedication necessary for this program, applying students should be self-motivated and committed to the study of harp.

Students are encouraged to take full advantage of the many concerts and rehearsal opportunities available at Tanglewood to complement one's own training in harp.

The Boston University School of Music accepts satisfactory performance in the Harp Seminar as fulfilling *three* elective credits toward an undergraduate degree at Boston University.



Young Artists Orchestra Harpist

Each year a harpist is chosen from the Harp Seminar to participate in the Young Artists Orchestra. This challenging schedule requires rehearsals and performances at Tanglewood with the orchestra while participating in the Harp Seminar.

Lucile Lawrence with Harp Seminar students.

Clarinet Seminar

Ethan Sloane, Director

(ages fifteen and older)

July 28–August 11, 1991

Two-Week Seminar

The Clarinet Seminar offers an extensive workshop for developing and advanced players. In a collaborative, congenial, yet challenging atmosphere, with the emphasis on individual, personal attention, participants explore clarinet techniques, repertoire, and stylistic considerations. The program is directed by Dr. Ethan Sloane, a distinguished clarinetist and pedagogue who has performed and held seminars throughout North America.

A typical week will include up to twenty hours of master classes and coaching. Mornings will be devoted to coaching sessions addressing a broad range of topics related to clarinet performance, including tone production, articulation, intonation, reed adjustment, practice techniques, and other specific technical and musical issues.

Afternoon master classes will focus on the diverse solo and chamber music literature for the clarinet, as well as on orchestral repertoire, and customarily include appearances by guest artists. In addition, particular attention will be given to preparation for auditions and competitions at all levels.

The Boston University School of Music accepts satisfactory performance in the Clarinet Seminar as fulfilling *two* elective credits toward an undergraduate degree at Boston University.

Guest lecturer Harold Wright inspires a Clarinet Seminar student.

Clarinet Seminar director Ethan Sloane makes a point during a class.

Applied Music Study/Listening and Analysis Seminar

Jeremy Yudkin, Director

(ages fifteen and older)

Session I:
June 30–July 27, 1991

Session II:
July 28–August 25, 1991

Two Four-Week Seminars

The Applied Music Study/Listening and Analysis Seminar is a special program that combines two central aspects of the musical experience: performance and educated listening. Eligible for this program are students of fifteen or older, especially those in high school or college who do not wish to enroll in the public performance activities of the other Institute programs, but who are interested in developing their musical skills in the context of the vibrant atmosphere of the Tanglewood Music Festival.

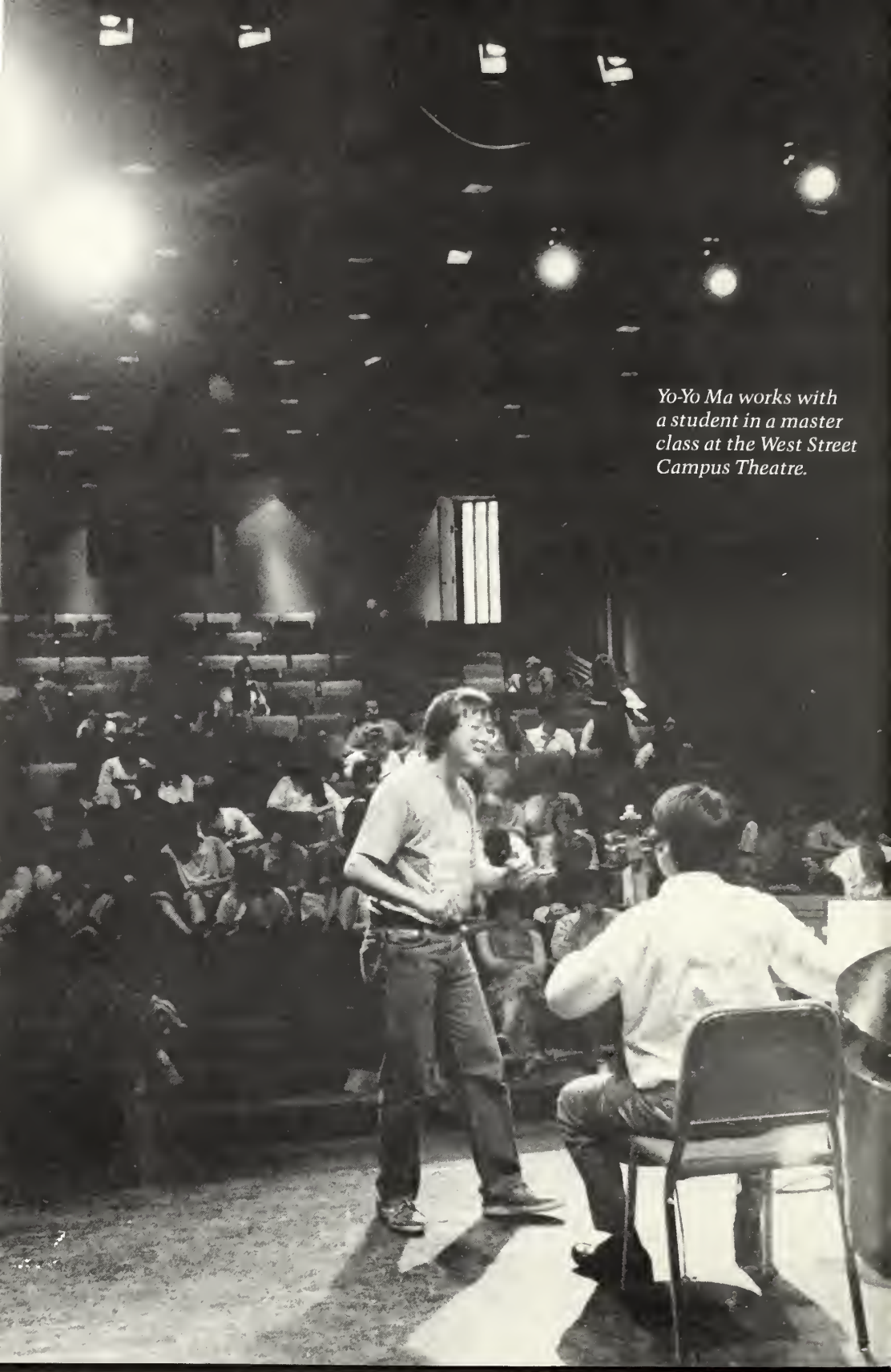
The Applied Music Study part of the program is designed for those who wish to spend a concentrated portion of their time devoted to intense private practice and the improvement of their own musical skills. Participants receive private lessons every week with faculty from the Boston Symphony Orchestra and the Boston University School of Music. They attend master classes, as well as rehearsals and concerts of the Boston Symphony Orchestra, the Tanglewood Music Center Orchestra, and other groups performing during the summer. Students are given ample opportunity for private practice, and are expected to have the self-motivation that is required for concentrated individual work.

Jeremy Yudkin, Director of the Listening and Analysis Seminar, in an animated discussion during a class.

Every afternoon they attend the Listening and Analysis Seminar, in which they study the broadest possible range of musical compositions, with special emphasis upon those works being performed by the Boston Symphony Orchestra and the other ensembles during the Tanglewood Festival. Within the group small chamber-music ensembles are formed, and the opportunity for performance is provided at an informal concert given once each week.

In the Listening and Analysis Seminar, students concentrate upon the listening experience, with careful emphasis upon the historical context, theoretical background, form, function, genre, and emotional impact of the works under review. Particular attention is given to questions of performance and interpretation, for in no other study situation are students so close to the actual preparation of a performance as at Tanglewood. Members of the Applied Music Study/Listening and Analysis Seminar have the special privilege of attending the private rehearsals of the Boston Symphony Orchestra, which are closed to the public, in order to view first-hand the various stages of preparation and rehearsal that lead up to each concert. Questions of tempo, balance, instrumentation, performing forces, articulation, historical style—all of these are reviewed in detail and discussed in class both before and after each performance.

Each week guest lectures are arranged that cover the most fascinating aspects of music and music-making: "What Does a Concertmaster Do?" "Financing an Orchestra," "Program



Yo-Yo Ma works with a student in a master class at the West Street Campus Theatre.

Scholarship Application

Complete all sections if you are applying for a scholarship. Failure to answer any portion and/or to provide necessary signatures will disqualify the Applicant from consideration. ***All information will be kept in strictest confidence.***

To be completed by applicant.

_____
Name (please print)

1. Employment earnings:

$_____ earnings this year $_____ earnings last year _____ nature of employment

2. Did you pay Federal Income Tax last year? _____ Yes _____ No

$_____ amount of Federal Tax

3. Financial resources for the coming summer:

$_____ cash on hand $_____ assistance from family _____ other financial assistance

4. Have you been the recipient of any scholarship, award, or stipend from any country, state, organization, or individual? _____Yes _____No

   If so, give title of award, period covered, donor, and amount. _____

   _____

5. Are you the recipient of any funds (gift, grant, award, or scholarship) from any country, state, business, organization or individual *specifically* for attendance at the Boston University Tanglewood Institute during 1991? _____Yes _____ No

   If so, give title of award, period covered, donor, and amount. _____

   _____

6. Without a scholarship, will you still be able to attend the Boston University Tanglewood Institute? _____Yes _____No _____Uncertain
7. a) Did you live in your parent's/guardian's home for more than two months in the past year? _____Yes _____No

To be completed by parent/guardian.

_____
name of father/guardian

_____ ( )
street address city state zip telephone number

_____ ( )
name/address of employer telephone number

_____
name of mother/guardian

_____ ( )
street address city state zip telephone number

_____ ( )
name and address of employer telephone number

9. Dependents, excluding applicant. Include age, relationship, and note degree of dependency (full or partial). _____

_____

_____

_____

_____

_____

10.	Mother/Guardian	Father/Guardian
Value of real estate	$_____	$_____
Savings account	$_____	$_____
Other investments	$_____	$_____

Boston University Tanglewood Institute

855 Commonwealth Avenue
Boston, Massachusetts 02215

1991 Season
Application for Admission

Applicant— The following items constitute a completed application and must be received by March 15, 1991, for priority admission consideration—

1. $40 application fee. Please make check or money order payable to Boston University Tanglewood Institute.
2. This form, completed, including all recommendations and signatures.
3. Applicants wishing to be considered for a scholarship must complete the reverse side of this form, and include a copy of the 1989 or 1990 Federal Tax Form 1040.
4. Please attach a recent photo of yourself (optional).
5. Applicants are strongly encouraged to submit application materials at or prior to their in-person audition.

Please print or type

1. Name _____
   last first middle date of birth
2. Social Security number _____ Sex ___M ___F
3. Temporary address _____
   number and street
   _____
   city state zip
   ( )
   _____
   telephone number
   Valid until _____
   month day year
4. Permanent address _____
   number and street
   _____
   city state zip
   ( )
   _____
   telephone number

_____ Clarinet Seminar
_____ Empire Brass Seminar Session I
_____ Empire Brass Seminar Session II
_____ Empire Brass Seminar Sessions I and II
_____ Flute Seminar
_____ Harp Seminar
_____ Young Artists Orchestra Harpist
_____ Applied Music Study/Listening and Analysis Seminar Session I
_____ Applied Music Study/Listening and Analysis Seminar Session II
_____ Listening and Analysis Seminar Session I
_____ Listening and Analysis Seminar Session II

(For an application for the Adult Music Seminar, please contact the Tanglewood Institute office.)

12. Instrument or voice type _____ Years of study _____
13. Will you audition in person? _____ Yes _____ No, by tape
14. If auditioning in person indicate city. _____
    Refer to pages 20–23 in the catalogue.
15. How did you first learn of the Boston University Tanglewood Institute?
    _____
16. Have you ever attended the Boston University Tanglewood Institute?

6. Name of parent(s) or guardian(s) _____

Address (if different from above) _____
number and street

_____
city state zip

( )
_____
telephone number

7. Are you a U.S. citizen? _____ Yes _____ No

8. Present school or position _____

Grade/Year _____ Expected graduation date _____

How old will you be on July 1? _____

9. Present music teacher _____

Address _____
number and street city state zip

10. If you are applying for a scholarship, please fill out the Scholarship Application on the reverse side of this form.

11. What Program/Seminar(s) are you applying for?

Please give order of preference if applying for more than one.

_____ Young Artists Instrumental Program

_____ Young Artists Quartet Program

_____ Young Artists Piano Program Session I

_____ Young Artists Piano Program Session II

_____ Young Artists Piano Program Sessions I and II

_____ Young Artists Vocal Program

_____ Young Artists Composition Program

If so, please indicate program and year. _____

17. If you are graduating from high school and plan to continue your education, what school or college will you be attending?

_____

18. Endorsements

Please submit one or two letters of recommendation that state your academic standing and overall achievement from your high school principal, headmaster, guidance counselor, private teacher, or music director. If the letters must be sent under separate cover, please indicate here the names and titles of people sending recommendations.

_____

_____

If accepted into a program of the Boston University Tanglewood Institute, I agree to participate in all activities, including those scheduled on Saturdays and Sundays. I further agree to abide by all rules and regulations.

_____
signature of applicant date

_____
signature of parent or guardian
(required if applicant is under twenty-one years of age)

c) Have you received assistance of $1,000 or more from your parent/guardian in the past year? (This includes clothes, medical care, insurance, and soon.) _____Yes _____No

If you answered No to all questions above you may claim yourself financially independent and should substitute your personal information for your parent/guardian information in question 10.

If you answered Yes to one or more of the questions above, you may *not* claim yourself financially independent, and you must have your parent/guardian complete the required financial information.

8. I understand that this application for a scholarship will not be considered until the entire application process has been completed.

applicant's signature date

Business expenses	$_____	$_____
Encumbrances on real estate	$_____	$_____
Loans	$_____	$_____
Taxes	$_____	$_____
Other	$_____	$_____

NOTE: THIS SCHOLARSHIP APPLICATION IS NOT COMPLETE WITHOUT A COPY OF THE 1989 OR 1990 FEDERAL TAX FORM 1040 FROM THE APPLICANT OR THE APPLICANT'S PARENT/ GUARDIAN.

signature of parent/guardian date

Application Instructions

Note: The Adult Music Seminar has a separate application form. Please contact the Tanglewood Institute office if you wish to apply for this seminar; no audition is required.

To be considered for admission you must (1) submit your application and fee payable to Boston University Tanglewood Institute and (2) audition in person or by tape.

Application fee: The application fee is $40.
Deadlines: March 15, 1991 is the application deadline for priority admission. Applications received after March 15, 1991, will be reviewed and considered if space is available.

Please refer to the application form regarding the following:

Items 1–9: Please print or type the information requested. Do not leave any lines blank without explanation.

Item 10: Please fill out, completely, the Scholarship Application on reverse side of the form if you are applying for scholarship. *No Scholarship Application will be complete without a copy of Federal Tax Form 1040.* This form may be from 1989 or 1990.

Item 11: Enter the program and/or seminar for which you are applying. You may apply for more than one program; only one application fee is required. NOTE: Because of space limitations, students applying as eight-week pianists or Empire Brass seminarians are strongly encouraged to select a 4-week session as a secondary option.

Item 12: Indicate your primary instrument or voice part. If you play a second instrument (or if you are an instrumentalist who sings) we would like to know of your ability. Please indicate if you are interested in doubling on this secondary instrument.

Items 13 and 14: Be sure to indicate whether you will audition in person or by tape. Audition instructions (including those for tape) can be found on page 18. Refer to the Audition Schedule and make an appointment for your audition. If you are submitting a taped audition, you may mail your application either with the tape or cross-referenced separately. Mail both application and tape to:

Mr. Thomas L. Vignieri
Boston University Tanglewood Institute
855 Commonwealth Avenue
Boston, MA 02215

Items 15, 16 and 17: Provide necessary information as applicable.

Item 18: Please obtain requested endorsements. Letters of recommendation from your private teacher or others will be welcomed. Also, you may attach to your application your own personal statement, if you wish to do so. This statement could summarize your musical experience and describe your objectives in attending the Boston University Tanglewood Institute. In addition, you may send copies of printed programs in which you performed recently. *COMPOSITION APPLICANTS:* You must send three (3) representative scores of your work.

No application will be complete without all endorsements, or without the applicant's signature at the bottom of the application.

Audition Instructions

Note: No audition is necessary when applying *only* for the Listening and Analysis Seminar.

Applicants should choose pieces that demonstrate technical and musical abilities in both (1) slow, sustained melodic lines that indicate quality of tone, phrasing, and intonation, and (2) brisk tempi that indicate technical fluency and articulation.

Instrumentalists

1. Winds and Brass
   Your audition must include at least three solo works, one of which should be an étude or study written expressly for your instrument. In addition, you should include solo passages from the orchestral repertoire for your instrument.
2. Strings
   Your audition must include at least three solo works, one of which must be a complete sonata movement from the Baroque, Classical, Romantic, or Contemporary era. In addition, you should include solo passages from the orchestral repertoire for your instrument.
3. Percussion
   Your audition must demonstrate proficiency on timpani, snare drum, and a mallet instrument—either marimba, vibraphone, or xylophone. *Note: percussion instruments are not available at all audition sites. Please call to check availability.*
4. Pianists
   Your audition must include four solo works representative of the Baroque, Classical, Romantic, and Contemporary eras.

Those instrumentalists who audition in person will be asked to sight-read. All instrumental auditions must be played *without* accompaniment.

Vocalists

Your audition must demonstrate good diction, accurate pitch, pleasing tone quality, some knowledge of breath control, and a concept of phrasing. Two solo songs (not "pop" tunes, jazz, or rock) will best show these capabilities, but folk songs sung well are acceptable. You must provide your own accompanist.

Composers

Composition applicants are not required to audition on an instrument. Three representative scores of your work should be submitted in lieu of an audition.

In-Person Auditions

Call the appropriate contact person shown on the Audition Schedule pages. If you have questions, contact:
Boston University Tanglewood Institute
855 Commonwealth Avenue
Boston, Massachusetts 02215
Telephone: 617/353-3386
(Monday–Friday, 9–5 Eastern Time)

Taped Auditions for All Programs

Follow the instructions on page 18 for the program to which you are applying. Please use cassette tape; *no reel-to-reel tape will be accepted.* The tape should be of the best fidelity and carefully recorded.

Begin the tape by announcing "My name is _____. I am applying for the _____ Program of Boston University Tanglewood Institute. Today's date is _____. For my audition I will perform _____." Please identify each composition by title and composer.

Tapes will not be returned to applicants. Obtain an extra copy if you wish to keep one.

Label your tape: Tanglewood Tape Audition for
_____ Program
Your name and return address
Your instrument or voice type

Wrap your tape or place it in a container. Enter the same labeling information, "Tanglewood Tape Audition for _____" and your name and return address, on the outside of your package.

Mail to: Mr. Thomas L. Vignieri, Director
Boston University Tanglewood Institute
855 Commonwealth Avenue
Boston, Massachusetts 02215

You may mail your application form with the tape, or you may submit your application in advance. Both must be received at the above address no later than March 15, 1991, for priority admission.

Note: Auditions are NOT required for students applying to the Adult Music Seminar.

Percussionists: Please check with contact person about availability of equipment at your site.

1991 Audition Centers and Schedule

Arizona

Scottsdale (greater Phoenix area), Friday, February 8, 2–6 p.m.
Scottsdale Conference Resort, 7700 East McCormick Parkway
For appointment call Ms. Joy Ross (private residence: 602/949-0400), evenings.

Arkansas

Little Rock, Tuesday, February 19, 3:30–6:30 p.m.
University of Arkansas, Fine Arts Building, Thirty-third and University
For appointment call Mr. and Mrs. George Thompson (private residence: 501/329-5309).

California

Idyllwild, Tuesday, February 5, 2–6 p.m.
Idyllwild School of Music and the Arts, 52500 Temecula Road
For appointment call Tom Bewley (714/659-2171 ext. 224), days.

Los Angeles, Thursday, February 7, 10 a.m.–3 p.m.
R. D. Colburn School of the Performing Arts, 3131 South Figueroa
For appointment call Mr. and Mrs. Robert Young (private residence: 818/991-3082) between 5 and 10 p.m.

Orange County, Wednesday, February 6, 4–7 p.m.
Orange County Center for the Performing Arts, 600 Town Center Drive (enter stage door off Avenue of the Arts, Rehearsal Room 3)
For appointment call Tom Bewley (714/659-2171, ext. 223), days

San Francisco, Saturday, February 9, noon–6 p.m.
Davies Symphony Hall (enter stage door)
For appointment call Mr. and Mrs. Jay M. Tenenbaum (private residence: 415/851-8608).

Connecticut

Hartford, Saturday, March 2, 1–4 p.m.
Greater Hartford Academy of the Performing Arts,
235 Wethersfield Avenue
For appointment call Ms. Jane Knox (private residence: 203/429-8288) between 6 and 10 p.m.

New Haven, Saturday, February 23, 1–4 p.m.
Neighborhood Music School, 100 Audubon Street
For appointment call Ms. Cecile Adler (private residence: 203/387-0922) before 9 p.m.

Florida

Fort Lauderdale, Tuesday, February 12, 3–6:30 p.m.
Nova University, 3301 College Avenue
For appointment call Mrs. Toby Borgorff (305/472-5616).

Pensacola, Friday, February 15, 2–5 p.m.
Pensacola Junior College, Fine Arts Building
For appointment call Ms. Barbara Rodgers (private residence: 904/438-7941) between 7 and 9 p.m.

Sarasota, Saturday, February 9, 2–6 p.m.
Florida West Coast Symphony Center, 709 North Tamiami Trail,
by the Van Wezel Performing Arts Hall
For appointment call Mr. John Ohanian (private residence: 813/924-6130.)

Winter Park, Sunday, February 10, 1–5 p.m.
Winter Park High School, 2100 Summerfield Road
For appointment call Mr. Craig Evans (private residence: 407/380-5056)
between 7 and 9:45 p.m. (Please leave message on answering machine.)

Georgia

Atlanta, Monday, February 18, 2–6 p.m.
First Presbyterian Church, 1328 Peachtree Street
For appointment call Mrs. Karen Carere (private residence:
404/396-4825).

Illinois

Winnetka (suburban Chicago), Monday, March 4, 12–5 p.m.
The Music Center of the North Shore, 300 Green Bay Road
For appointment call the Boston University Tanglewood Institute office
(617/353-3386).

Kentucky

Louisville, Sunday, February 17, 12:30–4:30 p.m.
Youth Performing Arts Center, 1517 South Second Street
For appointment call Ms. Susan Turner (private residence:
502/935-4023) after 6 p.m.

Louisiana

New Orleans, Friday, February 22, 1–6 p.m.
New Orleans Center for the Creative Arts, 6048 Perrier Street
For appointment call Ms. Alberta Basha, New Orleans Center for the
Creative Arts (504/899-0055), daily 8–11 a.m. or 1–3 p.m.

Maryland

Baltimore, Wednesday, January 30, 4:30–9 p.m.
Baltimore School for the Arts, 712 Cathedral Street
For appointment call Mrs. Michael Wentz (private residence:
301/974-0236).

Massachusetts

Boston, Friday, Saturday, and Sunday, March 15, 16, and 17
Boston University School for the Arts, 855 Commonwealth Avenue
For appointment call the Boston University Tanglewood Institute office
(617/353-3386).

Michigan

Detroit, Friday, February 15, 2–5 p.m
Institute of Music and Dance, 200 E. Kirby
For appointment call Mr. and Mrs. Nils Hedberg (private residence:
313/651-7591) after 6 p.m.

Grand Rapids, Monday, February 18, 3–6 p.m.
Music Center, Grand Rapids Junior College, 142 Ransom Street
(corner of Lyon and Ransom)
For appointment call the Boston University Tanglewood Institute office
(617/353-3386).

Interlochen, Sunday, February 17, 1–7 p.m.
Interlochen Arts Academy
For appointment call Elizabeth Chryst (616/276-9221 ext. 478)
between 9 a.m. and 4:30 p.m.

Renowned flutist James Galway works with a Flute Seminar student. Each summer various Tanglewood guest artists give master classes to Boston University Tanglewood Institute students.

Minnesota
Minneapolis, Saturday, March 2, 2–6 p.m.
MacPhail Center for the Arts, 1128 LaSalle Avenue
For appointment call Mr. and Mrs. Burton Johnson (private residence: 612/436-6788).

New Jersey
Summit, Tuesday, March 19, 2–8 p.m.
United Methodist Church, Deforest at Kent Place Boulevard
For appointment call Ms. Nancy Piechi (private residence: 201/761-1271).

New Mexico
Albuquerque, Monday, February 11, 1–7 p.m.
Sandia High School, 7801 Candelaria Street, N.E.
For appointment call the Boston University Tanglewood Institute office (617/353-3386).

New York
Albany, Saturday, March 9, 10 a.m.–5 p.m.
SUNY, Albany Performing Arts Center
For appointment call Mrs. Fran Robinson (private residence: 518/439-6457).

Buffalo, Tuesday, March 12, 3–6 p.m.
SUNY, 222 Baird Hall, Amherst Campus
For appointment call Mr. and Mrs. Joseph Calabrese (private residence: 716/632-2718) between 7 and 10 p.m.

New York City, Saturday and Sunday, February 23 and 24, 9 a.m.–8 p.m.
Carnegie Hall, Suite 852 (studio of Emilia Del Terzo), 154 West Fifty-seventh Street
For appointment call Ms. Barbara Feigin (private residence: 914/939-8100).

Rochester, Monday, March 11, 1–4 p.m.
Hochstein School of Music, Plymouth Avenue
For appointment call Ms. Joanna Bassett (private residence: 716/383-0650; please leave message on machine).

North Carolina
Raleigh, Wednesday, February 6, 4–7 p.m.
North Carolina State University, Price Music Center
For appointment call Jonathan Kramer, Price Music Center, (919/737-7952; please leave message on machine).

Winston-Salem, Tuesday, February 5, noon–5 p.m.
North Carolina School for the Arts, 200 Waughton Street
For appointment call Mr. Steven Karidoyanes, Associate Conductor of the Winston-Salem Symphony Orchestra (919/725-1035).

Ohio
Cincinnati, Thursday, February 21, 2–6 p.m.
School for the Creative and Performing Arts, 1310 Sycamore Street
For appointment call the Boston University Tanglewood Institute (617/353-3386).

Cleveland, Saturday, February 23, 2–5:45 p.m.
Cleveland Institute of Music, 11021 East Boulevard
For appointment call Ms. Anne Schroeder (private residence: 216/823-4458) between 5 and 10 p.m.

Oregon
Portland, Thursday, January 31, 5–9 p.m.
Community Music Center, 3350 S.E. Francis Street (one block south of Powell Boulevard)
For appointment call the Boston University Tanglewood Institute office (617/353-3386).

Pennsylvania
Philadelphia, Thursday, January 31, noon–6 p.m.
Federal Reserve Bank, Sixth and Arch Streets
For appointment call the Boston University Tanglewood Institute office (617/353-3386).

Pittsburgh, Wednesday, February 20, 3–6 p.m.
Duquesne University School of Music, Forbes Avenue (outbound)
For appointment call Ms. Bonnie Hirtz (private residence: 412/885-3962) after 4 p.m.

South Carolina
Spartanburg, Monday, February 4, 6–9 p.m.
Dorman High School, 1491 W. O. Ezell Boulevard
For appointment contact Mr. John Deliman (9 a.m.–noon daily: 803/576-4202, ext. 220; 4–10 p.m.: 803/576-8443).

Texas
Dallas, Wednesday, February 20, 4:30–7:30 p.m.
Washington High School for the Performing and Visual Arts, 2501 Flora
For appointment call Mr. Douglas Cornell (214/720-7317).

Houston, Thursday, February 21, 2–5 p.m.
Denney Theater, High School of the Performing and Visual Arts, 4001 Stanford
For appointment call Mrs. Mary-Lynn Jones (713/522-7811)

Utah
Salt Lake City, Saturday, February 2, noon–5 p.m.
University of Utah Department of Music, Gardner Hall
For appointment call the Boston University Tanglewood Institute office (617/353-3386).

Washington, D.C.
Saturday, February 2, 9 a.m.–5 p.m.
University of the District of Columbia, 4200 Connecticut Avenue
For appointment call the Boston University Tanglewood Institute office (617/353-3386).

Washington State
Seattle, Wednesday, January 30, 1–6 p.m.
The Church at 6556 Thirty-fifth Avenue, N.E. (in the University District)
For appointment call Ms. Margot Blacker (private residence: 206/454-1832).

Wisconsin
Madison, Wednesday, March 6, 4–7 p.m.
University of Wisconsin School of Music, 1621 Humanities Building
For appointment call Ms. Karen Richardson, Wisconsin Youth Symphony Orchestras (608/263-3320)

Milwaukee, Tuesday, March 5, 3–6 p.m.
Performing Arts Center, 929 N. Water Street
For appointment call Boston University Tanglewood Institute office (617/353-3386)

Financial Information and Fee Schedule

June 30–August 25, 1991

Eight-Week Programs and Seminars (except Young Artists Instrumental Program)

Tuition	$1,600
Residence (including room, breakfast, and dinner daily)	1,695
TMC Registration/Activities Fee	75
TOTAL	**$3,370**

June 30–August 25, 1991

Eight-Week Young Artists Instrumental Program

Tuition	$1,290
Residence (including room, breakfast, and dinner daily)	1,695
TMC Registration/Activities Fee	75
TOTAL	**$3,060**

June 30–August 11, 1991

Six-Week Young Artists Quartet Program and Harp Seminar

Tuition	$1,395
Residence (including room, breakfast, and dinner daily)	1,345
TMC Registration/Activities Fee	75
TOTAL	**$2,815**

Session I: June 30–July 27, 1991
Session II: July 28–August 25, 1991

Four-Week Programs and Seminars

Tuition	$1,180*
Residence (including room, breakfast, and dinner daily)	895
TMC Registration/Activities Fee	50
TOTAL	**$2,125**

July 28–August 11, 1991

Two-Week Clarinet Seminar

Tuition	$ 555
Residence Hall (including room, breakfast, and dinner daily)	450
TMC Registration/Activities Fee	50
TOTAL	**$1,055**

A nonrefundable deposit of $250 is required upon receipt of notice of acceptance. This deposit is applicable toward tuition and housing fees. Remaining fees are payable in full at registration.

*Tuition for the Listening and Analysis Seminar without Applied Music Study is $865 for a four-week session. All other fees apply.

Optional Private Lessons for Young Artists Instrumental Program

Optional private lessons are available for members of the Young Artists Instrumental Program only (most other programs incorporate private study as part of their curriculum).

Private lessons are offered in groups of three or six one-hour lessons:

Three lessons	$180
Six lessons	360

Instruction is given by members of the Boston Symphony Orchestra and by the faculty from the Boston University School of Music and the Boston University Tanglewood Institute. Cost is *not* included in total program fees listed above.

Note: *Tuition and fees are subject to change by action of the Board of Trustees.*

Adult Music Seminar

Tuition for the Adult Music Seminar is $335 and the TMC Registration/Activities Fee is $50. A $40 nonrefundable deposit is applied toward tuition. Living accommodations are not provided. For an information packet, please contact the Tanglewood Institute Office.

Scholarship Information

Scholarships may be awarded to students applying for admission to any of the programs or seminars of the Boston University Tanglewood Institute. Awards are based upon merit and financial need.

Any student wishing to be considered for a scholarship must complete the Institute Scholarship Application, which requires the submission of the family's Federal Tax Form 1040 for 1989 or 1990, or a form with equivalent financial information. Scholarships will be considered at the same time as the application for admission. The deadline for scholarship applications is March 15, 1991.

The Institute makes every effort to award grants appropriate to each student's need and merit. In addition to funds available through the Institute, each student is urged to inquire about financial assistance granted through other organizations such as school systems, religious and civic organizations, and local corporations and foundations. Such grants have made it possible for a large number of students to enroll at the Institute each year.

Registration

All eight-week, six-week, and Session I four-week programs will have registration at the West Street Campus on Saturday, June 29 or Sunday, June 30. Registration for Session II four-week and two-week programs will be Sunday, July 28, at West Street Campus.

Attendance may not begin until all fees have been paid. Make checks and money orders payable to Boston University Tanglewood Institute.

Refunds

The $40 application fee and $250 deposit are not refundable. Should a student be dismissed or expelled, no refund will be given. Should it be necessary for a student to withdraw, refunds will be made after scholarship funds and the $250 deposit are deducted. Refunds for tuition and room/board will be made according to the following schedule:

All eight-week programs, 1991	
Prior to the start of program (before June 30)	100%
During the first week of program (June 30–July 6)	80%
During second week of program (July 7–13)	70%
After second week of program (from July 14)	0%
All six-week programs beginning June 30, 1991	
Prior to start of program (before June 30)	100%
During first week of program (June 30–July 6)	70%
After first week of program (from July 7)	0%
All four-week programs beginning June 30, 1991	
Prior to start of program (before June 30)	100%
During the first week of program (June 30–July 6)	70%
After first week of program (from July 7)	0%
All four-week programs beginning July 28, 1991	
Prior to start of program (before July 28)	100%
During first week of program (July 28–August 3)	70%
After first week of program (from August 4)	0%
Two-week program beginning July 28, 1991	
Prior to start of program (before July 28)	100%
Before Wednesday, July 31	70%
After Wednesday, July 31	0%

The University reserves the right in its sole judgment to make changes of any nature in program, calendar, or academic schedule whenever it is deemed necessary or desirable, including changes in course content, rescheduling of classes with or without extending the academic term, canceling of scheduled classes and other academic activities, and requiring or affording alternatives for scheduled classes or other academic activities, in any such case giving such notice thereof as is reasonably practicable under the circumstances.

Boston University's policies provide for equal opportunity and affirmative action in employment and admission to all programs of the University.

Housing

Boston University provides residence facilities on its West Street Campus, formerly known as Groton Place, a turn-of-the-century estate, the former home of Grenville L. Winthrop. The beautiful sixty-four acre campus is located within walking distance of Tanglewood in Lenox, Massachusetts. It contains sprawling lawns, fields, and woodlands, and has recreational facilities for softball, soccer, volleyball, and tennis. Students are housed in dormitory-style buildings and a turn-of-the-century mansion. Most of the rooms are multiple-occupancy. Common rest-room and bath facilities are located on each floor of the residential buildings. Breakfast and dinner are served in a large modern cafeteria. The West Street Campus also includes classroom facilities, practice sheds, and a 300-seat theatre.

Free shuttle bus service is provided for transportation to the Tanglewood grounds.

Students are assigned to a specific residence based on their Tanglewood Institute program, their age, and interests. Students who have not been out of high school for at least one academic year are housed in single sex residences.

All residences are supervised by the Boston University Tanglewood Institute student life staff. These individuals have either recently earned a degree, or are upperclass or graduate students. They are trained and skilled in peer counseling, community dynamics, and crisis intervention. They ensure that campus life is conducive to the positive change and growth of Boston University Tanglewood Institute students.

A small infirmary, with a registered nurse on duty, will be open during regularly scheduled hours on weekdays. The nurse may be consulted on routine medical problems without charge to the student.

In case of a serious medical condition or emergency, a student will be immediately put under the care of a physician, hospital,

The Boston University Tanglewood Institute is a great place to make new friends.

and/or ambulance service in the Lenox area. The student or parent/guardian is responsible for all charges. There is no medical insurance available at Tanglewood. It is strongly recommended that students arrange for adequate health insurance coverage; if needed, medical insurance should be purchased from an independent agency prior to the student's arrival at Tanglewood.

Breakfast and dinner are included in the residence fee. Lunch may be purchased on the Tanglewood grounds or in Lenox Center. On the West Street Campus vending machines offer soda and candy, and a snack bar facility is open during regular hours. A student may obtain a nutritious lunch for approximately $3 to $4 per day.

Menus for breakfast and dinner are planned, taking into account factors of nutrition and appetite, to appeal to the majority of students. Therefore, special dietary requests cannot be fulfilled on an individual basis. There are no cooking facilities available for student use.

Rules and regulations governing student conduct while enrolled in Boston University Tanglewood Institute programs are given to each student prior to registration at Tanglewood. Infractions of the rules may result in dismissal. If a student is dismissed for violation of the regulations of the Boston University Tanglewood Institute, no refund will be given. It should be understood that Tanglewood is a center for serious students of music. It is not a summer camp. A student's failure to act appropriately can interfere with the work of other students and prevent them from obtaining maximum benefit from the Tanglewood programs.

Attendance

Students are required to remain at Tanglewood through the end of regularly scheduled programs. Those who leave early are subject to the loss of their scholarship and college credit.

Transportation to Tanglewood

By Car

Tanglewood is close to the major cities of New England and New York. Follow the Massachusetts Turnpike to Exit 1 (West Stockbridge) or Exit 2 (Lee–Lenox). Signs mark the route to Tanglewood. The main entrance is 1.4 miles west of the center of Lenox; West Street Campus is just .3 mile west of the monument in Lenox, on State Route 183 (West Street).

By Bus

Lenox and Pittsfield are served by the regularly scheduled buses of Greyhound and New England Trailways from New York City, Albany, and Boston. Service is provided by Bonanza Bus Line from the Port Authority Terminal in New York City and the Greyhound Terminal in Albany.

By Plane

Commercial airline service is available to Albany, Boston, Hartford/Springfield, and New York City with bus connections to Lenox.

By Train

Amtrak travels from Boston to Pittsfield once daily. There is no direct service from New York City to Lenox-Pittsfield. Amtrak does travel from New York to Pittsfield with a change of train at Springfield, Massachusetts. Reservations must be made for both trains.

Visitors to Tanglewood

Parents, relatives, and friends who plan to visit students during the summer should make room accommodations well in advance of their arrival. During most of the Symphony concert weekends it is impossible to obtain a last-minute reservation in the environs of Tanglewood. Excellent information about the Berkshires, including a complete listing of guest rooms, inns, and motels, may be obtained from:
The Berkshires Visitors Bureau
Berkshire Common
Pittsfield, Massachusetts 01201
1-800/BERKSHR
(if calling from NJ, CT, RI, VT, NH, ME, NY [except area code 716], or eastern PA [area codes 717 and 215])
or
413/443-9186
(if calling from any other area).

Neither room reservations nor reservations for concert tickets can be made by Boston University Tanglewood Institute. Tickets for seats in the Music Shed for Boston Symphony Orchestra concerts can be obtained from:
Box Office, Tanglewood
Symphony Hall
Boston, MA 02115
Telephone: 617/266-1492

After June 3, 1991, contact:
Box Office
Tanglewood
Lenox, MA 01240-2498
Telephone: 413/637-1600

Although Tanglewood Institute students are admitted free to all Tanglewood events (except Popular Artists Series concerts), there is a charge for admission to the Boston Symphony Orchestra concerts for the family and guests of students. For all Tanglewood Music Center events including performances by Boston University Tanglewood Institute ensembles, contributions are requested for the Friends of Music at Tanglewood.

Boston University Tanglewood Institute Faculty

Boston University Tanglewood Institute offers instruction with members of the Boston University School of Music faculty and the Boston Symphony Orchestra. Instructors who have participated in the Boston University Tanglewood Institute program during the 1990 season are listed below. The teaching staff is supplemented to meet each season's requirements.

Strings
Karen Clarke, violin
*James Cooke, violin
*Burton Fine, chamber music
Norman Fischer, chamber music
Andrew Jennings, chamber music
Richard Kapuscinski, chamber music
*Sato Knudsen, cello
*Valeria Vilker Kuchment, violin
†Eugene Lehner, chamber music
*Amnon Levy, violin
*Mark Ludwig, viola
*Jonathan Miller, cello
*Ikuko Mizuno, violin
*James Orleans, bass
*Fredy Ostrovsky, violin
*Robert Ripley, cello
*Sheldon Rotenberg, violin
*Todd Seeber, bass
*Vyacheslav Uritsky, violin
*Gottfried Wilfinger, violin
*Michael Zaretsky, viola

Woodwinds
*Leone Buyse, flute
†Doriot Anthony Dwyer, flute
†Ralph Gomberg, oboe
†Peter Hadcock, clarinet
*Richard Ranti, bassoon
*Wayne Rapier, oboe
George T. Riordan, oboe
†Lois Schaefer, flute
Ethan Sloane, clarinet
*Roland Small, bassoon
*Laurence Thorstenberg, oboe
Alan Weiss, flute

Brass
*Norman Bolter, trombone
*Charles Kavalovsky, horn
Samuel Pilafian, tuba
Eric Ruske, horn
*Charles Schlueter, trumpet
Paul Tobe, chamber music
†Roger Voisin, trumpet

Percussion
*Thomas Gauger
*Arthur Press
*Charles Smith

Composition
Robert Sirota
Mark Miller

Early Music
Mark Kroll

Harp
Lucile Lawrence

Listening and Analysis
James A. Davis
John Daverio
Jeremy Yudkin

Piano
Jeanne Fischer, chamber music
Maria Clodes Jaguaribe

Theory
Victoria Ressmeyer Sirota

Voice
Joan Heller

Vocal Master Classes
S. Mark Aliapoulios
Phyllis Curtin
Will Graham
Bobby McFerrin
Thomas Randall

Empire Brass
†Rolf Smedvig, trumpet
Jeff Curnow, trumpet
Eric Ruske, horn
Scott Hartman, trombone
Samuel Pilafian, tuba

Muir String Quartet
Peter Zazofsky, violin
Bayla Keyes, violin
Steven Ansell, viola
Michael Reynolds, cello

Conductors
David Hoose
Steven Lipsitt
Roger Nierenberg
Larry Rachleff

Teaching Assistants
Members of Atlantic Brass
Joe Foley, trumpet
Jeff Luke, trumpet
Bob Rasmussen, horn
John Faieta, trombone
John Manning, tuba
Valerie Becker, Listening and Analysis, piano
Dennis Bender, voice
Felicia Brady, piano
Eve Budnick, voice
Chris Cooper, horn
Deborah Emery, coach-accompanist
Sandra Hebert, voice
Evan Keely, voice
Julia Priest, voice
Carlyle Sharpe, theory
Martha Sullivan, voice
Julian Wachner, composition
Barbara Youmans, voice

Orchestra Managers
Asadour Santourian, Manager
Susan Hoaglund, Assistant Manager/Librarian

*Member of the Boston Symphony Orchestra
†Former member of the Boston Symphony Orchestra

Faculty Biographies

Leone Buyse is a teaching associate at the Boston University School of Music and currently acting principal flutist of the Boston Symphony Orchestra. Well known as a recitalist and chamber musician, she performs regularly at such nationally recognized festivals as Chamber Music West and has appeared as soloist with L'Orchestre de la Suisse Romande, the San Francisco Symphony, the Rochester Philharmonic, and the Boston Pops Orchestra, of which she is principal flutist.

Phyllis Curtin is the Dean of Boston University's School for the Arts, where she is also professor of singing. Miss Curtin has sung professionally in the United States, Western Europe, Israel, Australia, and New Zealand, and was a leading soprano for the New York City Opera, the Metropolitan Opera, the Vienna Staatsoper, La Scala, and the Teatro Colon. Since 1963 Miss Curtin has been Artist-in-Residence at Tanglewood. She has conducted master classes at a number of universities, including the Cultural Conservatory in Beijing, and the Moscow State Conservatory in the USSR. She was coordinator of the Voice Department and Opera at the Yale School of Music and master of Yale's Branford College before coming to Boston University.

Doriot Anthony Dwyer is adjunct professor of music at the Boston University School of Music and former principal flutist of the Boston Symphony Orchestra. Ms. Dwyer was graduated from the Eastman School of Music and has received the following honors and appointments: Doctor of Music, Harvard University, Regis College, and Simmons College; Sanford Fellowship, Yale University; and Visiting Professor, University of California at Davis. Ms. Dwyer is currently pursuing a solo and teaching career on a full-time basis.

The Empire Brass, winner of the 1976 Naumburg Chamber Music Award and the 1980 Harvard Musical Association Prize, began its career with a performance at the First Annual New York Brass Conference. The group has given special performances for Queen Elizabeth, the President of the United States, the celebration for the opening of the renovated Carnegie Hall, and on national television. They have performed with numerous orchestras, including the Chicago Symphony, the Boston Symphony, and the Minnesota Orchestra. Annual tours to Europe and Japan include cities such as Berlin, Paris, Amsterdam, Brussels, Moscow, Oslo, Zurich, and Tokyo. The ensemble has recorded over twenty albums, and can be heard on Telarc, Angel/EMI, Sine Qua Non, and Columbia. The Empire Brass is Quintet-in-Residence at Boston University.

Jeanne Kierman Fischer is a graduate of Oberlin College, the New York Dalcroze School, and the New England Conservatory; her principal piano studies have been with William Masselos, Miles Mauney, and Victor Rosenbaum. As pianist with the Alcott Ensemble and with the Fischer Duo, Ms. Fischer has appeared in concert under sponsorship by the Vermont and the New Hampshire Councils on the Arts and by the New England Foundation. Ms. Fischer has been featured on Vermont and New Hampshire Public Television, and is presently on the Arts MidWest touring roster. On the piano and theory faculty of Dartmouth College from 1977 to 1987, Ms. Fischer is currently teaching instrumental accompanying and chamber music at the Oberlin Conservatory of Music.

Norman Fischer, cellist and chamber musician, is currently on the faculty of the Oberlin Conservatory of Music. He appears in recital with the Fischer Duo and was also the cellist with the Concord String Quartet throughout its illustrious sixteen-year career. Mr. Fischer has concertized extensively in the United States and abroad and has received

numerous accolades including the Naumburg Chamber Music Award, several Grammy nominations, an Emmy Award, and notices of distinction from *Stereo Review, Record World, Stereo, Saturday Review,* and the *New York Times.*

Joan Heller, soprano, is chairman of the Voice Department at the Boston University School of Music, and director of the Young Artists Vocal Program. Concurrent with her teaching, she has an active solo career in traditional and avant-garde music. She is one of the founding members of COLLAGE Contemporary Ensemble in Boston. She has sung under the direction of such notable conductors as Seiji Ozawa, Gunther Schuller, Michael Tilson Thomas, and Arthur Weisberg. She has recorded for Composers Recordings (CRI), Golden Crest, Inner City, Neuma, RCA/Pablo, Sonory, and UNI-PRO.

David Hoose is conductor of the Boston University Symphony Orchestra and is in his ninth season as music director of the Cantata Singers and Ensemble. As a guest conductor, he has appeared with the Saint Louis Symphony, the Korean Broadcasting System Orchestra (KBS), Boston Symphony Chamber Players, Chamber Soloists of Philadelphia, and the Handel & Haydn Society. A graduate of the Oberlin Conservatory, Mr. Hoose was a conducting fellow at the Tanglewood Music Center, where he was awarded the Dmitri Mitropoulos Award. This marks his fifth season as conductor of the Young Artists Orchestra.

Maria Clodes Jaguaribe is a member of the piano faculty at the Boston University School of Music. A native of Brazil, Ms. Jaguaribe graduated from the Conservatory of Music in Rio de Janeiro and continued her studies in Austria, Germany, and England. After coming to the United States, she received her Doctor of Musical Arts degree at Boston University. Her numerous performances include recitals during the Salzburg Festival, at the Concertgebouw in Amsterdam and Carnegie Hall in New York City. She has appeared as soloist with the Denver and Cincinnati Symphony Orchestras and the London Philharmonic Orchestra, among others. In addition, to her numerous concert appearances, Ms. Jaguaribe has recorded for Telefunken-Decca Records.

Andrew Jennings serves as violinist of the Gabrielli Trio, concertmaster of the Akron Symphony, and is on the faculties of the University of Akron and the Oberlin College Conservatory. A member of the award-winning Concord Quartet for sixteeen years, he made almost thirty recordings with the ensemble. A graduate of the Juilliard School, where he studied with Ivan Galamian and Pamela Gearhart, Mr. Jennings has made eight recordings of solo violin repertoire and continues to make concerto appearances and perform recitals.

Mark Kroll has been acclaimed as one of the finest harpsichordists of his generation, and has performed throughout North and South America and Europe. Mr. Kroll has been a leading advocate of period instrument performance for more than two decades. He has appeared as guest artist at festivals such as Aston Magna and Regensburg, and has served as program chairman of the Boston Early Music Festival. He has performed as concerto soloist with the Boston Symphony, Philadelphia Orchestra, Minnesota Orchestra, Rome A.M.R. Orchestra, and I Solisti di Zagreb, and is harpsichordist for the Boston Symphony Orchestra. His awards include a Fulbright Award, a grant from the Martha Baird Rockefeller Fund, and a Solo Recitalist Grant from the National Endowment for the Arts. He is currently associate professor of harpsichord at Boston University, where he serves as Chairman of the Department of Historical Performance.

Lucile Lawrence, recitalist and soloist with orchestra and leading chamber groups, is head of the Harp Department at the Boston University

School of Music. Her *ABC's of Harp Playing and the Use of the Harp in Orchestra*, along with *Modulations for the Harp* and *Pathfinder to the Harp*, written in collaboration with Carlos Salzedo, is used by leading teachers here and abroad. Her former students hold leading positions in orchestras and universities, and appear as soloists and chamber musicians. For several years Ms. Lawrence has been a judge at the International Harp Contest in Israel and is National Past President of the American Harp Society.

Steven Lipsitt is conductor of the Boston University School of Music Chorus and Concert Choir, and is on the orchestral conducting faculty at the New England Conservatory. He has been assistant conductor of the American Symphony Orchestra, associate conductor at the Kennedy Center Opera House, and Guest Conductor of the Hudson Valley Philharmonic and the Spokane Symphony Orchestra. He has also served as the director of the New Haven Chorale, the Yale Chamber Orchestra, and the Yale Russian Chorus. Mr. Lipsitt holds degrees from Yale College and the Yale School of Music, and has studied at the Boston University Tanglewood Institute, Tanglewood Music Center and the Pierre Monteux School for Conductors.

Yuri and Dana Pomerants Mazurkevich are both graduates of the prestigious Moscow Conservatory, where they studied violin with David Oistrakh. Prize winners and laureates of international competitions in Montreal, Munich, Helsinki, Bucharest, and Leipzig, the Mazurkevichs are acclaimed, both as soloists and as a violin duo, with performances throughout the world. Both artists have recorded on the Melodya, Masters of the Bow, and S.N.E. labels. Formerly faculty members of the Kiev Conservatory, they are presently teaching at the Boston University School of Music where Yuri is the chairman of the String Department.

Mark Miller is a native of Pensacola, Florida. He holds Bachelor of Music degrees in clarinet performance and composition from the Florida State University, and a Master of Music degree in composition from Boston University. Mr. Miller's compositions have been performed by the Florida State Symphonic Band and Contemporary Music Ensemble, Underground Composers, and the Arcadian Winds; as a clarinetist he frequently performs in solo, chamber, and orchestral music in the Boston area. He is currently Executive Assistant to the Director of the Boston University School of Music, the Director of Wind Ensembles for the Greater Boston Youth Symphony Orchestras, and is a regular member of the Central Massachusetts Symphony Orchestra and the Scarborough Chamber Players. Mr. Miller is the clarinetist of *Arcadian Winds*, a professional wind quintet that specializes in the performance of contemporary music.

The Muir String Quartet performs extensively in Europe and throughout North America, and the ensemble is the recipient of both the Naumburg Chamber Music Award and first prize in the Evian International String Quartet Competition. They recently completed a two-year recording project for EMI of Mozart's complete chamber works for piano and string quartet; the quartet's two previous recordings both won the coveted *Grand Prix du Disque*, with one receiving the *Gramophone* magazine award for best chamber music recording of the year. Their recordings of the complete quartets of Brahms and Schumann will be released on the Abba label in 1991. The Muir String Quartet is in residence at the Boston University School of Music.

Asadour Santourian has been orchestra manager of the Boston University Tanglewood Institute Young Artists Orchestra since 1981. He is currently the orchestra manager of the Springfield Symphony Orchestra, a fully professional regional orchestra in western Massachusetts. Previous positions held by Mr. Santourian include orchestra manager of the Greater Boston Youth Symphony Orchestra and the Boston Mozarteum

Chamber Orchestra. Twice he has served as panelist on the Massachusetts Council on the Arts and Humanities. Mr. Santourian holds a Bachelor's degree in voice performance from Boston University School for the Arts.

Robert Sirota is the director of the Boston University School of Music. Dr. Sirota pursued his early studies at the Juilliard School and holds a Bachelor of Music degree in piano and composition from Oberlin Conservatory. After study in France with Nadia Boulanger, he received his doctorate from Harvard University, where his teachers were Earl Kim and Leon Kirchner. Widely known as a composer and conductor, he has been granted fellowships by the National Endowment for the Arts, the Thomas J. Watson Foundation, and the John Simon Guggenheim Foundation.

Ethan Sloane, clarinetist, is professor of music and chairman of the Wind Department at the Boston University School of Music. The recipient of a coveted Rockefeller grant, he has been an artist participant at the Marlboro Music Festival and is a founder and artistic director of the Hampden-Sydney Festival in Virginia. A frequent guest artist with string quartets and major American ensembles, critics throughout North America have praised his "consummate artistry," "sophistication, insight, polish, and virtuosity," "refinement and sensitivity," "mellifluous tone" and "flawless technique." His recording of works by Krenek, Milhaud, and Poulenc has also been critically acclaimed.

Roger Voisin is one of the world's most prominent trumpeters. For over twenty-five years he served as trumpet soloist for the Boston Symphony Orchestra. Through his series of solo albums, many of which included first recordings of various Baroque and Classical works for trumpet, Mr. Voisin greatly influenced the revival of interest in music for brass instruments. He is currently professor of music and chairman of the Department of Brass and Percussion at the Boston University School of Music.

Jeremy Yudkin, assistant professor at the Boston University School of Music, will direct the Listening and Analysis Seminars and the Adult Music Seminars. He received his Bachelor of Arts and Master of Arts degrees in classics and modern languages at Cambridge University, and his Ph.D. from Stanford University where he was the Steven Fox Memorial Prize winner. Dr. Yudkin taught music and liberal arts in his native England before emigrating to the United States. He was awarded a fellowship from the National Endowment for the Humanities for 1985. He is the author of four books on various aspects of the history of music.

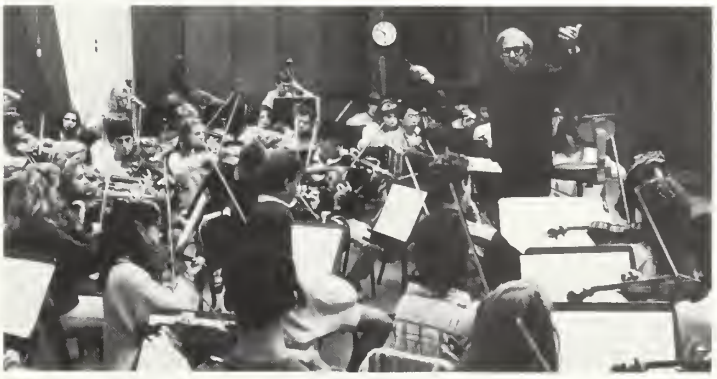
Michael Zaretsky began his musical studies as a violinist at the Central Music School in Moscow, followed by the Music College of the Moscow State Conservatory. In 1965, he continued his education as a violist at the Moscow State Conservatory. After graduation he became a member of the Moscow Philharmonic String Quartet and later of the Moscow Radio and TV Symphony Orchestra. In 1972, Mr. Zaretsky left Russia in order to immigrate to Israel where he held the Principal Viola chair of the Jerusalem Symphony Orchestra and was a soloist of Radio Israeli. He appeared as a soloist with that orchestra with such conductors as Lukas Foss, Harry Bertini, Mendi Rodan, and Yuri Aranovitch. In 1973, he auditioned for Leonard Bernstein who brought him to Tanglewood where he became a member of the Boston Symphony Orchestra. As a guest artist he has appeared with such orchestras as the Boston Pops, Rhode Island Philharmonic, and Atlantic Symphony. A former faculty member of Wellesley College and Boston Conservatory, Mr. Zaretsky has been appointed Adjunct Associate Professor of Music at Boston University School of Music. For his achievement in teaching, he was elected to the National Music Honor Society, Pi Kappa Lambda Chapter.

Administrator Biographies

Thomas L. Vignieri is director of the Boston University Tanglewood Institute. A native of Kenosha, Wisconsin, he received the Bachelor of Arts degree in piano performance from Carthage College and studied composition at the University of Wisconsin Parkside; he is currently pursuing graduate work in composition at the Boston University School of Music. Active as a pianist and composer, he has conducted and received performances of his works in Boston and throughout the Midwest. With the Tanglewood Institute since 1986, he has also served as associate director, assistant director, assistant to the director of the Young Artists Composition Program, and stage manager.

Mary Wolf Bulger is assistant director of the Boston University Tanglewood Institute. She received both a Bachelor of Science degree in Vocal Performance and a Bachelor of Arts degree in Psychology from William Jewell College in Liberty, Missouri. Further study at St. Peter's College in Oxford, England, and at l'Universite de la Sorbonne in Paris, France, focused on languages as well as vocal performances with various baroque ensembles. Ms. Wolf has appeared in operatic roles with the Kansas City Lyric Opera and the Kansas City Community Opera. Recently she received her Master of Music degree from Boston University and continues to pursue a professional singing career.

Margaret Anne Everitt comes to the Tanglewood Institute from Philadelphia, where she was the director of the Opera Company of Philadelphia for eleven years. As director she was the principal fund-raising officer as well as producer. Under her directorship, eight of the opera productions were telecast nationally over PBS, receiving six Emmy Awards. In addition, the Luciano Pavarotti International Voice Competition was founded in association with the company. Prior to Philadelphia, Miss Everitt was at the Metropolitan Opera in the Department of Planning and Development. Miss Everitt is a Tanglewood Music Center alumna.

Lisa Van Valkenburg joined the Tanglewood Institute in 1989 as the assistant director for special projects at the Boston University Office of Housing. For two years prior, she was the assistant director of the Boston University Theatre and Visual Arts Institutes' two six-week intensive summer training programs in the arts. Lisa began her employment with Boston University in 1984 as the director of Shields Tower, a University residence housing 500 undergraduates. In the fall of 1990 she sailed around the world, visiting ten countries as a staff member with Semester at Sea Program through the University of Pittsburgh. She received her bachelor's degree in psychology from the State University of New York at Oneonta and a master's in communication from Boston University.

André Previn conducts the Young Artists Orchestra in rehearsal.

Tanglewood Music Center

Leon Fleisher, Artistic Director

Gilbert Kalish, Chairman of the Faculty

The Fellowship Program

For experienced performers who have completed most of their formal training and who are at least eighteen years old, the Fellowship Program offers an opportunity for eight weeks of intense rehearsal and performance. The program will invite approximately 145 musicians as Fellows, including instrumentalists, singers, composers, and conductors. One chamber music ensemble (strings, or strings with piano) will also be invited to participate in the program. Those admitted to the program are awarded Fellowships which underwrite the full cost of tuition for the summer. While members are asked to contribute toward the cost of their housing, extra stipends are available to assist with both housing and travel costs where need can be demonstrated.

Instrumentalists in the Fellowship Program perform in orchestra and chamber music. Orchestra concerts are conducted by Seiji Ozawa and other conductors participating in the Boston Symphony's Tanglewood Festival, as well as by the Fellows in Conducting. Chamber music studies utilize a faculty of renowned performer/teachers, including the principal players of the Boston Symphony. Singers in the Fellowship Program work with Phyllis Curtin and other vocal music faculty in preparing numerous song and vocal chamber-music recitals. All performers in the Program will participate in Tanglewood's annual Festival of Contemporary Music. Fellows in Composition will work with noted composer Oliver Knussen and with other visiting composers.

The Tanglewood Seminars

The Tanglewood Seminars offer advanced training for singers and conductors, but generally without the requirement of public performance by members. The Phyllis Curtin Seminar for Singers includes four hours of master classes with Miss Curtin each week, as well as classes in language, diction, and repertoire. The Seminar for Conductors, led by Gustav Meier, includes three classes each week for a small number of highly qualified young professional conductors, as well as weekly meetings with guest artists.

Admission to any of the above programs is by audition only. Information concerning auditions and other requirements governing admission may be obtained from the Tanglewood Music Center, Symphony Hall, Boston, MA 02115, or by telephone: 617/638-9230.

Tanglewood
Music
Center

Boston University School of Music

The Boston University School of Music thrives in the center of Boston's musical and cultural activities. Just a few transit stops away from the concert halls, theatres, and museums that make Boston an arts center, the six-story School for the Arts building houses the teaching studios and classrooms of many of the region's finest professional musicians, practicing artists, and publishing scholars and composers.

The School of Music combines the intensity of a conservatory with the resources of a liberal arts education. As the first university in the nation to award a baccalaureate degree in music, it is proud to still offer, more than a hundred years later, a professional, private teaching environment combined with the great variety of courses available in a large cosmopolitan university.

The curriculum has been carefully designed with the professional needs of the student in mind. Degrees are offered in performance, history and literature, theory and composition, and music education at the bachelor's, master's, and doctoral levels. There are nearly 300 courses to choose from in the current Bulletin, allowing ample opportunity for specialization and diversity.

The main activity at the School is the making of music. Students perform regularly with ensembles such as the orchestra, chamber orchestra, wind ensemble, jazz ensemble, brass ensemble, percussion ensemble, concert choir, opera theatre, and the two Collegiums in contemporary and early music. In addition, there are some fifty chamber groups at the School.

Students have the chance to hear and work with resident ensembles which include the Empire Brass, the Muir String Quartet—both winners of the Naumburg Chamber Music Award—and Alea III, the contemporary music ensemble. While not all faculty can be mentioned in this space, the roster includes such artists as pianist Anthony di Bonaventura, trumpeter Roger Voisin, and soprano and Dean of the School for the Arts, Phyllis Curtin. Many School of Music Faculty also serve as faculty for the Boston University Tanglewood Institute.

For further information contact Mr. Alan Weiss, Director of Admissions, Boston University School of Music, 855 Commonwealth Avenue, Boston, MA 02215; telephone 617/353-4241.

Maurice Abravanel speaks to an Adult Music Seminar class.

The musical and educational mission of the Boston University Tanglewood Institute is supported annually by gifts from many sources. The following foundations, scholarship funds, and individuals provided generous assistance for the 1990 season:

The patrons below have given generously to the Boston University Tanglewood Institute. Hundreds of others have given to our program, and for all the support received, we are always grateful.

The Adult Music Seminar Scholarship Fund
Frank and Lydia Bergen Foundation of Morristown, New Jersey
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Mr. and Mrs. Charles Vignieri
Mr. Brent Williams

Donations to the Boston University Tanglewood Institute are tax-deductible.

Concert violinist Midori has an informal chat with students of the Boston University Tanglewood Institute.

"I go to Young Artists Orchestra concerts, and I get absolutely inspired, because they've made a direct connection, personally and as a group, with these works that they're probably playing for the first time. Last summer they did a performance of Schoenberg's 'Five Pieces for Orchestra' that was thrilling, tremendously meaningful. I go to these concerts, and sometimes I really start weeping."

Peter Serkin,*
concert pianist

"The friendships formed with the instructors and the rich knowledge that they passed on to us created a unique bond which none can understand except through the Tanglewood experience itself. I have never known such feelings of magic and beauty as I experienced this summer; in this atmosphere, the drive to be my best consumed me, and I reached goals I never before believed were achievable."

Christina McKay, soprano
Simsbury, Connecticut

"The instruction at Tanglewood demanded my best efforts and, as a result, showed me exactly how much I was really capable of. The experience far surpassed my expectations. My playing rapidly developed as a result of the rigorous rehearsal schedule. Also, I made many more friendships than I ever would have expected in such a short period of time."

Richard Johnston, trumpet
Topsfield, Massachusetts

"As I reflect on my experiences from the past two summers, I remember sixteen weeks of striving for musical excellence, meeting many marvelous friends, listening to concerts under the stars, working with a knowledgeable and experienced faculty and world-renowned artists, and sharing a passion for music. In addition, I learned a lot about myself. Tanglewood is a wonderful program!"

Kelly Hall, violin
Taylors, South Carolina

"There is no more heavenly place to indulge in the study and enjoyment of music."

Christine Cipriani, flute
Whitesboro, New York

I was profoundly affected by this summer's experience. I found it one of the most valuable periods of growth for me, both musically and emotionally, and it will remain with me always.

Allison Farrow, viola
San Diego, California

Tanglewood helped me to mature immensely in my knowledge and appreciation of music. The instruction was superb.

Molly Pont, violin
Mesa, Arizona

"It exceeded my wildest hopes."

Tomohiko Gondo, euphonium
Tokyo, Japan

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Boston Symphony Orchestra Archives

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*Quoted in the *Boston Globe Magazine*, August 16, 1987.

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Summer Calendar

A Season to Remember!

June 28 - September 1

Tanglewood

Boston Symphony Orchestra

Seiji Ozawa, Music Director

Tanglewood, the summer home of the Boston Symphony Orchestra in the scenic Berkshire Hills of western Massachusetts, presents performances of the highest caliber given by the world's preeminent artists. Listed in this calendar are all of Tanglewood's summer events, including Boston Symphony Orchestra concerts, Tanglewood Music Center programs, the Festival of Contemporary Music, the Popular Artists series, the Jazz Festival, and special lectures. These diverse musical events, combined with the spectacular scenic beauty of the area make Tanglewood a unique American festival.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	JUNE 25 **SPECIAL SHOWTIME: 8:00PM, SHED** POPULAR ARTISTS SERIES Steve Winwood with special guest Warren Zevon			**JUNE 28** **8:30PM, THEATRE-CONCERT HALL** **BOSTON SYMPHONY CHAMBER PLAYERS** **MEMBERS of the JUILLIARD STRING QUARTET** **GILBERT KALISH,** piano All-Mozart Program[1]	**JUNE 29** **8:30PM, THEATRE-CONCERT HALL** (SPECIAL PRICES) **CHRISTA LUDWIG,** mezzo-soprano **LAURENCE DAVIS,** piano Songs by Schubert, Mahler, Brahms, and Strauss	**JUNE 30** **2:30PM, THEATRE-CONCERT HALL** **BOSTON SYMPHONY CHAMBER PLAYERS** **MEMBERS of the JUILLIARD STRING QUARTET** **GILBERT KALISH,** piano All-Mozart Program[1] **6:00PM, THEATRE-CONCERT HALL** TANGLEWOOD MUSIC CENTER OPENING EXERCISES Music of Copland performed by Gilbert Kalish, piano, and Fenwick Smith, flute (admission free, open to the public)
	JULY 2 **8:30PM, THEATRE-CONCERT HALL** TANGLEWOOD MUSIC CENTER ORCHESTRA SEIJI OZAWA and CONDUCTING FELLOWS conducting Program to include Wagner: 'Liebestod' from 'Tristan und Isolde' Bernstein: Symphony No. 1, 'Jeremiah'	**JULY 3** **8:30PM, THEATRE-CONCERT HALL** **JUILLIARD STRING QUARTET** Bach, 'The Art of the Fugue'	**JULY 4** **INDEPENDENCE DAY FESTIVITIES** Gates open at 3:00PM Afternoon events begin at 3:30PM, including appearances by Crolut Ensemble featuring Bill Crolut and **Chris Brubeck** **7:00PM, SHED** **BOB DYLAN** with special guest Laura Nyro Fireworks to follow concert	**JULY 5** **7:00PM, SHED** PRELUDE CONCERT **EMANUEL AX,** piano **MEMBERS of the BOSTON SYMPHONY ORCHESTRA** Music of Mahler and Schumann **9:00PM SHED** (SPECIAL PRICES) **BOSTON SYMPHONY ORCHESTRA** **SEIJI OZAWA,** conductor **Hildegard Behrens** and **Jessye Norman,** sopranos **Tanglewood Festival Chorus, John Oliver,** conductor Mahler, Symphony No. 2, 'Resurrection'	**JULY 6** IN MEMORY OF LEONARD BERNSTEIN **10:30AM, SHED** OPEN REHEARSAL (Sunday BSO program) **8:30PM, SHED** To benefit the Tanglewood Music Center **TANGLEWOOD MUSIC CENTER ORCHESTRA** **SEIJI OZAWA, OLIVER KNUSSEN,** and **CARL ST. CLAIR,** conductors **June Anderson, Hildegard Behrens,** and **Jessye Norman,** sopranos **Thomas Hampson,** baritone **Leon Fleisher** and **Bobby Short,** pianos Music of Bernstein, Mahler, and Wagner	**JULY 7** **10:00AM, THEATRE-CONCERT HALL** Chamber Music—TMC Fellows **2:30PM, SHED** (SPECIAL PRICES) **BOSTON SYMPHONY ORCHESTRA** **SEIJI OZAWA,** conductor **Itzhak Perlman,** violin **June Anderson,** soprano **Thomas Hampson,** baritone **Tanglewood Festival Chorus, John Oliver,** conductor Music of Haas, Mozart, and Brahms **8:30PM, THEATRE-CONCERT HALL** Sonata Recital—TMC Fellows
JULY 8 **8:30PM, CHAMBER MUSIC HALL** Voice Recital—TMC Fellows	**JULY 9** **8:30PM, THEATRE-CONCERT HALL** Sonata Recital—TMC Fellows	**JULY 10** **8:30PM, THEATRE-CONCERT HALL** (SPECIAL PRICES) **HANDEL & HAYDN SOCIETY ORCHESTRA** **CHRISTOPHER HOGWOOD,** conductor **Robert Levin,** fortepiano All-Mozart Program[1]	**JULY 11** **12:00PM, TENT** TALKS AND WALKS **JOSHUA BELL,** violin	**JULY 12** **7:00PM, SHED** PRELUDE CONCERT **JOSHUA BELL,** violin **HAWTHORNE STRING QUARTET** **MEMBERS of the BOSTON SYMPHONY ORCHESTRA** Mendelssohn, Octet in E-flat for strings, Op. 20 **9:00PM, SHED** **BOSTON SYMPHONY ORCHESTRA** **JOHN NELSON,** conductor **Joshua Bell,** violin Music of Mozart, Mendelssohn, and Beethoven	**JULY 13** **10:30AM, SHED** OPEN REHEARSAL (Sunday BSO program) **2:00PM, THEATRE-CONCERT HALL** BERKSHIRE DAY (residents of Berkshire County admitted free of charge) BUTI YOUNG ARTISTS ORCHESTRA **8:30PM, SHED** (SPECIAL PRICES) **BOSTON SYMPHONY ORCHESTRA** **SEIJI OZAWA,** conductor Mozart, 'Idomeneo, King of Crete' Design by John Michael Deegan and Sarah G. Conly	**JULY 14** **10:00AM, THEATRE-CONCERT HALL** Chamber Music Concert—TMC Fellows **2:30PM, SHED** **BOSTON SYMPHONY ORCHESTRA** **JOHN NELSON,** conductor **Imogen Cooper,** piano Music of Stravinsky, Mozart, and Mendelssohn **8:30PM, THEATRE-CONCERT HALL** TANGLEWOOD MUSIC CENTER ORCHESTRA GUSTAV MEIER and CONDUCTING FELLOWS conducting Emanuel Ax Program to include Mozart, Piano Concerto in E-flat, K.271
JULY 15 **8:30PM, CHAMBER MUSIC HALL** Voice Recital—TMC Fellows	**JULY 16** **8:30PM, SHED** (SPECIAL PRICES) **BOSTON POPS ORCHESTRA** **JOHN WILLIAMS,** conductor A unique program ranging from light classical to popular favorites.	**JULY 17** **8:30PM, THEATRE-CONCERT HALL** (SPECIAL PRICES) **FREDERICA VON STADE,** mezzo-soprano **MARTIN KATZ,** piano Songs of Schubert, Mozart, Puccini, Poulenc, Satie, Honegger, and others	**JULY 18** **12:00PM, TENT** TALKS AND WALKS JOEL KROSNICK Juilliard String Quartet cellist **8:30PM, CHAMBER MUSIC HALL** Chamber Music—BUTI Young Artists	**JULY 19** **7:00PM, SHED** PRELUDE CONCERT **TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER,** conductor Music of Schein, Scheidt, and Monteverdi **9:00PM, SHED** **BOSTON SYMPHONY ORCHESTRA** **SEIJI OZAWA,** conductor **Evgeny Kissin,** piano Music of Druckman[1], Mozart, and Beethoven [1] world premiere, commissioned by the Boston Symphony Orchestra to celebrate the 50th anniversary of the [illegible] commissioning program	**JULY 20** **10:30AM, SHED** OPEN REHEARSAL (Sunday BSO program) **2:00PM, THEATRE-CONCERT HALL** Chamber Music—TMC Fellows **8:30PM, SHED** **BOSTON SYMPHONY ORCHESTRA** **ROGER HORRINGTON,** conductor **James Galway,** flute Music of Rossini, Khachaturian, and Mendelssohn	**JULY 21** **10:00AM, THEATRE-CONCERT HALL** Chamber Music Concert—TMC Fellows **2:30PM, SHED** **BOSTON SYMPHONY ORCHESTRA** **HELMUTH RILLING,** conductor **Richard Goode,** piano **Phyllis Bryn-Julson,** soprano **Ingeborg Danz,** mezzo-soprano **Stanford Olsen,** tenor **John Cheek,** bass-baritone **Tanglewood Festival Chorus, John Oliver,** conductor Music of Mozart and Bach The George W. and Florence N. Adams Concert **8:30PM, THEATRE-CONCERT HALL** TANGLEWOOD MUSIC CENTER ORCHESTRA SIMON RATTLE and CONDUCTING FELLOWS conducting Program to include Bruckner, Symphony No. 7
	JULY 23 **8:30PM, CHAMBER MUSIC HALL** Chamber Music—BUTI Young Artists	**JULY 24** **8:30PM, THEATRE-CONCERT HALL** Vocal Music and Chamber Music Recital—TMC Fellows	**JULY 25** **12:00PM, TENT** TALKS AND WALKS SIMON RATTLE, conductor **8:30PM, THEATRE-CONCERT HALL** **Benita Valente,** soprano **Malcolm Bilson,** fortepiano **Stanley Ritchie,** violin **Daniel Stepner,** violin **David Miller,** violin **Myron Lutzke,** cello **Michael Willens,** double bass All-Schubert Program	**JULY 26** **7:00PM, SHED** PRELUDE CONCERT **MALCOLM LOWE,** violin **PAUL BADURA-SKODA,** piano Music of Mozart and Beethoven **9:00PM, SHED** **BOSTON SYMPHONY ORCHESTRA** **LEONARD SLATKIN,** conductor **Alicia de Larrocha,** piano Music of Poulenc, Mozart, Bernstein, and Copland	**JULY 27** **10:30AM, SHED** OPEN REHEARSAL (Sunday program) **2:00PM, THEATRE-CONCERT HALL** BUTI YOUNG ARTISTS ORCHESTRA AND CHORUS ROBERT SPANO and STEVEN LIPSITT conducting **8:30PM, SHED** **BOSTON SYMPHONY ORCHESTRA** **SIMON RATTLE,** conductor Mahler, Symphony No. 7	**JULY 28** **10:00AM, THEATRE-CONCERT HALL** Chamber Music—TMC Fellows **2:30PM, SHED** **BOSTON SYMPHONY ORCHESTRA** **LEONARD SLATKIN,** conductor **Paul Badura-Skoda,** piano Music of Copland, Mozart, and Tchaikovsky **8:30PM, THEATRE-CONCERT HALL** TANGLEWOOD MUSIC CENTER ORCHESTRA LEON FLEISHER and CONDUCTING FELLOWS conducting [illegible]
JULY 29 **7:00PM, SHED** POPULAR ARTISTS SERIES **Whitney Houston** with special guest **After 7**	**JULY 30** **8:30PM, THEATRE-CONCERT HALL** Chamber Music—TMC Fellows	**JULY 31** **8:30PM, CHAMBER MUSIC HALL** Vocal Recital—TMC Fellows	**AUGUST 1** **12:00PM, TENT** TALKS AND WALKS JUDITH WEIR, composer **8:30PM, THEATRE-CONCERT HALL** *FESTIVAL OF CONTEMPORARY MUSIC* **SIMON RATTLE,** conductor **ELISE ROSS,** soprano **EMANUEL AX,** piano **MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA** **BOSTON COMPOSERS QUARTET** Program to include Schoenberg's 'Pierrot Lunaire' and string quartets [illegible]	**AUGUST 2** **7:00PM, SHED** PRELUDE CONCERT **YO-YO MA,** cello **LISA SAFFER,** soprano **PETER SERKIN,** piano Music of Mozart and Reger **9:00PM, SHED** **BOSTON SYMPHONY ORCHESTRA** **MARISS JANSONS,** conductor Ivan Moravec, piano Music of Weber, Mozart, and Shostakovich	**AUGUST 3** **10:30AM, SHED** OPEN REHEARSAL (Sunday BSO program) **2:30PM, THEATRE-CONCERT HALL** *FESTIVAL OF CONTEMPORARY MUSIC* TMC Fellows **8:30PM, SHED** *FESTIVAL OF CONTEMPORARY MUSIC* BOSTON SYMPHONY ORCHESTRA GRANT LLEWELLYN, conductor Yo-Yo Ma, cello Music of Weir[1], Haydn, and Elgar [1] world premiere, commissioned by the Boston Symphony Orchestra to celebrate the 50th anniversary of the TMC in 1990 as part of the AT&T commissioning program	**AUGUST 4** **10:00AM, THEATRE-CONCERT HALL** *FESTIVAL OF CONTEMPORARY MUSIC* TMC Fellows **2:30PM, SHED** **BOSTON SYMPHONY ORCHESTRA** **MARISS JANSONS,** conductor **Emanuel Ax,** piano Music of Rossini, Mozart, and Sibelius **8:30PM, THEATRE-CONCERT HALL** *FESTIVAL OF CONTEMPORARY MUSIC* TMC Fellows
AUGUST 5 **8:30PM, THEATRE-CONCERT HALL** *FESTIVAL OF CONTEMPORARY MUSIC* **COLLAGE NEW MUSIC ENSEMBLE** Program to include music of Child, Lazaroff, Knussen, and Imbrie	**AUGUST 6** **8:30PM, THEATRE-CONCERT HALL** *FESTIVAL OF CONTEMPORARY MUSIC* TMC Fellows	**AUGUST 7** **8:30PM, THEATRE-CONCERT HALL** *FESTIVAL OF CONTEMPORARY MUSIC* **TANGLEWOOD MUSIC CENTER ORCHESTRA** **OLIVER KNUSSEN,** conducting **Phyllis Bryn-Julson,** soprano Music of Imbrie, Yarnell[1], and Del Tredici [1] world premiere, commissioned by the Tanglewood Music Center through the Paul Jacobs Memorial Fund	**AUGUST 8** **12:00PM, TENT** TALKS AND WALKS GRANT LLEWELLYN, BSO Assistant Conductor **8:30PM, THEATRE-CONCERT HALL** **IVAN MORAVEC,** piano Music of Debussy and Beethoven, including Beethoven's 'Appassionata' and 'Pathétique' sonatas	**AUGUST 9** **7:00PM, SHED** PRELUDE CONCERT **JEFFREY KAHANE,** piano **MEMBERS of the BOSTON SYMPHONY ORCHESTRA** Music of Mozart and Beethoven **9:00PM, SHED** **BOSTON SYMPHONY ORCHESTRA** **CHARLES DUTOIT,** conductor **Jeffrey Kahane,** piano Music of Kodály, Mozart, and Schumann	**AUGUST 10** **10:30AM, SHED** OPEN REHEARSAL (Saturday BSO program) **2:00PM, THEATRE-CONCERT HALL** BUTI YOUNG ARTISTS ORCHESTRA DAVID HOUSE conducting Yo-Yo Ma, cello Celebrating the 25th Anniversary of the Boston University Tanglewood Institute **8:30PM, SHED** **BOSTON SYMPHONY ORCHESTRA** **CHARLES DUTOIT,** conductor [illegible] Music of Hindemith, Mozart[1], and Rachmaninoff	**AUGUST 11** **10:00AM, THEATRE-CONCERT HALL** Chamber Music—TMC Fellows **2:30PM, SHED** **ORPHEUS CHAMBER ORCHESTRA** **CECILE LICAD,** piano Music of Haydn, Mozart, Wolf, and Tchaikovsky **8:30PM, CHAMBER MUSIC HALL** Voice Recital—TMC Fellows
AUGUST 12 **8:30PM, THEATRE-CONCERT HALL** **LION'S GATE TRIO** (Fellowship Program ensemble-in-residence) Chamber Music program to be announced		**AUGUST 14** TANGLEWOOD ON PARADE Gates open at 2:00PM Afternoon events begin at 2:30PM **GALA CONCERT, 8:00PM, SHED** (SPECIAL PRICES) **MEMBERS of the BOSTON SYMPHONY ORCHESTRA** **TANGLEWOOD MUSIC CENTER ORCHESTRA** **BUTI YOUNG ARTISTS ORCHESTRA** **SEIJI OZAWA, CHARLES DUTOIT, LEON FLEISHER,** and **DAVID HOUSE,** conductors Program to include Tchaikovsky, '1812' Overture	**AUGUST 15** **12:00PM, TENT** TALKS AND WALKS MIDORI, violin **8:30PM, THEATRE-CONCERT HALL** (SPECIAL PRICES) **YO-YO MA,** cello, with **Gilbert Kalish,** piano **Ronan Lefkowitz,** violin An Evening of American Music for Cello Music of Copland, Machover, Gershwin, Bernstein, and Ives	**AUGUST 16** **7:00PM, SHED** PRELUDE CONCERT **WIND PLAYERS of the BOSTON SYMPHONY ORCHESTRA** Music of Mozart **9:00PM, SHED** THE SERGE AND OLGA KOUSSEVITZKY MEMORIAL CONCERT **BOSTON SYMPHONY ORCHESTRA** **SEIJI OZAWA,** conductor **Benjamin Pasternack,** piano Music of Bernstein and Berlioz	**AUGUST 17** **10:30AM, SHED** OPEN REHEARSAL (Sunday BSO program) **2:00PM, CHAMBER MUSIC HALL** Chamber Music—BUTI Young Artists **8:30PM, SHED** **BOSTON SYMPHONY ORCHESTRA** **MAREK JANOWSKI,** conductor **Midori,** violin Music of Suppé, Tchaikovsky, and Dvořák	**AUGUST 18** **10:00AM, THEATRE-CONCERT HALL** Chamber Music—TMC Fellows **2:30PM, SHED** **BOSTON SYMPHONY ORCHESTRA** **SEIJI OZAWA,** conductor **Peter Serkin,** piano Music of Rossini, Mozart, and Bartók **8:30PM, CHAMBER MUSIC HALL** Voice Recital—TMC Fellows
AUGUST 19 **8:30PM, THEATRE-CONCERT HALL** **WESTBROOK STRING QUARTET** (Fellowship Program ensemble-in-residence)	**AUGUST 20** **8:30PM, THEATRE-CONCERT HALL** **TANGLEWOOD MUSIC CENTER ORCHESTRA** **MAREK JANOWSKI** and **CONDUCTING FELLOWS** conducting Program to include music of Berg and Strauss	**AUGUST 21** **8:30PM, CHAMBER MUSIC HALL** Chamber Music—BUTI Young Artists	**AUGUST 22** **8:30PM, THEATRE** **TAKÁCS QUARTET** Music of Mozart, Beethoven, and Schubert	**AUGUST 23** **7:00PM, SHED** PRELUDE CONCERT **MITSUKO UCHIDA,** piano **MEMBERS of the CLEVELAND ORCHESTRA** Program to include Mozart, Quintet in E-flat for piano and winds, K.452 **9:00PM, SHED** **THE CLEVELAND ORCHESTRA** **CHRISTOPH VON DOHNÁNYI,** conductor **Mitsuko Uchida,** piano Music of Webern, Schubert, Mozart, and Strauss	**AUGUST 24** **10:30AM, SHED** OPEN REHEARSAL (Sunday program) **2:00PM, THEATRE-CONCERT HALL** BUTI YOUNG ARTISTS ORCHESTRA LARRY RACHLEFF conducting Maria Clodas Joquaribe, piano Program to include Mozart, Piano Concerto No. 15 in D, K.451 **8:30PM, SHED** **THE CLEVELAND ORCHESTRA** **CHRISTOPH VON DOHNÁNYI,** conductor Music of Schumann, Mozart, and Varèse	**AUGUST 25** **2:30PM, SHED** (SPECIAL PRICES) **THE CLEVELAND ORCHESTRA** **CHRISTOPH VON DOHNÁNYI,** conductor **Ruth Falcon,** soprano **Janis Taylor,** mezzo-soprano **Thomas Moser,** tenor Bass to be announced **Tanglewood Festival Chorus, John Oliver,** conductor Beethoven, Symphony No. 9
AUGUST 26 **7:00PM, SHED** POPULAR ARTISTS SERIES **Bonnie Raitt** with special guest **Chris Isaak**				**AUGUST 30** **8:00PM, SHED** JAZZ AT TANGLEWOOD **JAZZ EXPLOSION 1991** Featuring **Nancy Wilson, Billy Eckstein, Stanley Turrentine, Freddie Hubbard,** and **Jimmy Smith**	**AUGUST 31** **7:00PM, SHED** JAZZ AT TANGLEWOOD **MEL TORMÉ WITH CLEO LAINE** AND **JOHN DANKWORTH** Grounds open at 3pm with appearances by **Marion Jordan** and **Mark Whitfield**	**SEPTEMBER 1** **7:00PM, SHED** JAZZ AT TANGLEWOOD **TONY BENNETT** AND THE **COUNT BASIE ORCHESTRA** AND **CARMEN McRAE** Grounds open at 3pm with appearances by **Marcus Roberts** and **Christopher Hollyday**

HOW TO PURCHASE TICKETS

BY TELEPHONE

Call **TICKETMASTER** to charge tickets instantly:

Boston (617) 931-2000

Other Areas 1-800-347-0808

IN PERSON

Tickets are on sale at the Tanglewood Box Office, at Tanglewood's main entrance, West Street, Lenox, MA, Tuesday through Saturday from 10:00am to 6:00pm, and Sunday from noon to 6:00pm. Extended hours beginning June 29: Monday through Friday from 10:00am to 6:00pm and until intermission on BSO concert evenings; Saturday from 9:00am until intermission; Sunday from 10:00am to intermission.

SPECIAL GROUP DISCOUNTS

For complete information on group benefits, including ticket discounts, advance sale of lawn tickets, and exclusive use of our Group Sales Tent, please call Tanglewood Group Sales at (617) 638-9345.

LAWN INFORMATION

Undated lawn tickets for Tanglewood concerts may be purchased in advance at the Tanglewood Box Office. Lawn tickets for regularly priced Music Shed and Theatre-Concert Hall concerts are not valid for specially priced concerts. Lawn tickets may not be ordered by telephone or mail.

TDK Lawn Tickets for Children

For the third consecutive year, TDK, the world's largest manufacturer of audio and video tape, has generously provided a grant giving children the opportunity to enjoy Tanglewood free of charge. Special lawn tickets are available to children under the age of 12 and can be obtained by a parent or guardian on the day of the concert from the Tanglewood Box Office. Up to four free children's lawn tickets are offered per parent/guardian per concert.

Children admitted without charge must sit with their parent or guardian toward the rear of the lawn, and children under the age of 5 are not permitted in either the Koussevitzky Music Shed or the Theatre during concerts.

Please note: This policy does not extend to Popular Artists concerts, or to groups of children. Organized children's groups (15 or more) should contact group sales for special rates. Children must be accompanied by adults at all times while on the Tanglewood grounds.

GENERAL INFORMATION

- The Friday-evening Prelude concerts are free of charge to anyone holding a ticket to that evening's performance.
- The Saturday-morning Open Rehearsals require a separate ticket available at the Tanglewood Box Office beginning at 9:00am the morning of the rehearsal
- There is ample free parking on the Tanglewood grounds.
- In the event that the Box Office is unable to fill your request for a specific price you will receive the closest alternative available and any necessary refund.
- Please note that there cannot be refunds or exchanges on any tickets even in the event of inclement weather.
- For weekly program and ticket information on all Tanglewood and Tanglewood Music Center events, please call the Tanglewood concert line at (413) 637-1666. For general information, call (413) 637-1940.

Free Parking
All programs and artists subject to change
Baldwin Piano
Design, Jaycole Advertising

TICKET PRICES

	Regular Prices	Special Prices
MUSIC SHED	$50 45 41 29 19 12	$61 55 47 37 24 17
THEATRE-CONCERT HALL	$20 17.50 13.50	$26 24.50 21
LAWN Music Shed	$9	$10
Theatre-Concert Hall	$7	$ 8
Tanglewood On Parade		$12
OPEN REHEARSALS (General Admission)	$10	

INDEPENDENCE DAY	Shed	$35 28 21 17.50	Lawn	$12
JAZZ FESTIVAL	Shed	$35 28 21 17.50	Lawn	$12

■ – Boston Symphony Orchestra concerts, Popular Artists Series, and Jazz Festival. See ticket prices and purchasing options.

■ – Tanglewood Music Center concerts, Festival of Contemporary Music, and Talks and Walks. See ticket prices listed.

[1] Commemorating the 200th anniversary of the composer's death

POPULAR ARTISTS							
Steve Winwood	Shed	$35.50	23	21	Lawn	$18
Whitney Houston	Shed	$35.50	24	22	Lawn	$20
Bonnie Raitt	Shed	$35.50	23	22	20	Lawn	$18
TALKS AND WALKS	$5						

TANGLEWOOD MUSIC CENTER CONCERTS
Contributions as follows—free to Tanglewood Friends

TMC Orchestra	$6
BUTI Young Artists Orchestra	$6
Chamber Music	$5
Song Recital	$5

FESTIVAL OF CONTEMPORARY MUSIC
(See regular prices to the left for Saturday-evening, August 3)

TMC Orchestra	$6
Chamber Music	$5

Tanglewood Music Center

Founded by the legendary Serge Koussevitzky in 1940, the Tanglewood Music Center is the Boston Symphony Orchestra's summer academy for the advanced training of gifted young musicians. Serving composers, conductors, singers, and instrumentalists, the Tanglewood Music Center provides specialized training and experience in an intensive eight-week program, in which students work closely with a faculty of distinguished performers and composers.

THE FELLOWSHIP PROGRAM enrolls the most brilliant young professional musicians between the ages of 18 and 35, from the United States and abroad. These gifted young people combine their talents each week throughout the summer in an exciting variety of musical performances.

THE BOSTON UNIVERSITY TANGLEWOOD INSTITUTE celebrates its 25th anniversary this season with a special performance on Saturday, August 10, in the Theatre-Concert Hall. The institute enrolls high school-aged musicians and others for additional training at Tanglewood. More than 300 young people take part in the institute's twelve different programs.

Concerts by the Tanglewood Fellows and by BUTI members include vocal recitals, chamber music, and full orchestra concerts led by conducting fellows and such distinguished faculty members as Seiji Ozawa, Leon Fleisher, and Gustav Meier and guest conductors such as Simon Rattle and Marek Janowski. The TMC presents performances in the Theatre and the Chamber Music Hall most weekday and Sunday evenings at 8:30pm, Saturday afternoons at 2:00pm, and Sunday mornings at 10:00am. Seats are unreserved and available one hour before concert time for a contribution of $5 ($6 for orchestra concerts). Tanglewood Friends are admitted without further contribution.

Festival of Contemporary Music

Now in its 28th year, the Tanglewood Music Center's Festival of Contemporary Music is consistently praised as this country's premier showcase for the music of our own time. The 1991 Festival will open on Thursday August 1, as Simon Rattle leads a performance of Schoenberg's landmark 'Pierrot Lunaire,' with Emanuel Ax, piano, Elise Ross, soprano, and members of the Boston Symphony Orchestra. Other highlights of the Festival include a performance by Collage New Music Ensemble (made up primarily of BSO members), several works by Composer-in-Residence Andrew Imbrie, and a wide variety of works representing three generations of 20th-century composers. The festival will conclude with a performance by the Tanglewood Music Center Orchestra, led by Oliver Knussen (Director of the Festival of Contemporary Music and head of Contemporary Music Activities at the TMC), featuring the first complete performance of David Del Tredici's 'An Alice Symphony.' Also featured that evening will be the premiere of a new work by composer Carolyn Yarnell, commissioned by the TMC through the Paul Jacobs Memorial Fund.

The Festival of Contemporary Music is supported by a gift from Dr. Raymond and Hannah H. Schneider.

4th of July and Popular Artists

Independence Day at Tanglewood is an all-day family celebration! The grounds open at 3:00pm for afternoon entertainment with Crofut Ensemble featuring Bill Crofut and Chris Brubeck. The entertainment continues into the evening, culminating in a concert at 7:00pm in the Koussevitzky Music Shed by Bob Dylan. One of the most influential figures in popular music, the singer-songwriter brings his unique folk-rock style to Tanglewood. The evening concert will be followed by the annual fireworks display over the Stockbridge Bowl.

The 1991 Popular Artists Series brings some of today's favorite performers to Tanglewood. Steve Winwood and Warren Zevon open the season in dynamic style on June 25 at 6:00pm. On July 29 at 7:00pm, the soulful sound of Whitney Houston fills the Shed. Closing the Popular Artists Series on August 26 at 7:00pm is multiple Grammy winner Bonnie Raitt with Chris Isaak.

Jazz at Tanglewood

The beat goes on 'til the end of the summer, as some of the most renowned artists from the world of jazz gather at Tanglewood. The Jazz Festival opens on Friday, August 30 when Jazz Explosion 1991 hits Tanglewood! Featuring such jazz greats as Nancy Wilson, Joe Williams, Stanley Turrentine, Freddie Hubbard, and Jimmy Smith, this concert promises to raise the roof and the temperature. A day-long treat is in store on Saturday, August 31 with performances by Marlon Jordan and Mark Whitfield in the afternoon and an all-star line-up for the evening concert at 7:00pm. The inimitable Mel Tormé will be joined by special guests Cleo Laine and John Dankworth for an unforgettable evening! The 1991 Jazz Festival closes on a high note with another day full of lively performances, beginning with Marcus Roberts and Christopher Hollyday in the afternoon. Taking center stage for a stellar performance at 7:00pm will be Tony Bennett, with the Count Basie Orchestra and special guest Carmen McRae.

Berkshire Museum Lecture Series

The Boston Symphony Association of Volunteers at Tanglewood and The Berkshire Museum present Larry Wallach, Professor of Music at Simon's Rock College, in six lectures coordinated with Tanglewood concerts, on Tuesdays from 10:00am to noon at the Berkshire Museum.

The six lecture dates are: July 9 – Mozart, Classicism, and Neoclassicism; July 16 – Bach's Lutheran Vision, from Belief to Enlightenment; July 23 – Mahler Between Dream and Nightmare; July 30 – Schoenberg's Moonlit Vision; August 6 – Double Viennese Vision: Beethoven Between Eras; August 13 – Berlioz and the Integration of the Arts.

PRICES: Series: $35.00 Individual Ticket: $7.00

Lecture tickets and information will be available at The Berkshire Museum (413) 443-7171 and the Tanglewood Friends Office (413) 637-1600, ext. 105.
Please note: Admission to Tanglewood concerts is not included with the Lecture Series; concert tickets may be purchased separately.

Hawthorne Cottage Tanglewood Exhibit

Opposite Tanglewood's Lion Gate stands the "Hawthorne Cottage," a replica of the house where Nathaniel Hawthorne lived and worked on the Tanglewood estate in 1850 and 1851. The Cottage now houses a collection of memorabilia connected with Tanglewood's history, a project of the Boston Symphony Association of Volunteers. The exhibit is open to the public throughout the summer:

Tuesday through Thursday from 10am to 4pm
Friday and Saturday from 10am to 7pm
Sunday from 11am to 2pm

Talks and Walks

Talks and Walks is a series of six lectures presented by guest artists and members of the Tanglewood family. Reservations are available exclusively to the Friends of Tanglewood. The full series may be purchased for $20; individual tickets are $4. If you are not a Friend of Tanglewood, you may purchase a ticket for $5 on the day of the program at the Tanglewood Tent between 12:30 and 1:00pm (pending availability).

Berkshire Day

On Saturday, July 13, Tanglewood opens its gates to the people of the Berkshires for a special free Tanglewood Music Center concert and Open House. All year-round Berkshire residents will be admitted free of charge to tour Tanglewood and attend a performance in the Theatre-Concert Hall, as a sign of our appreciation. Festivities begin at 2:00pm.

General Information

The Glass House, located on the grounds of Tanglewood adjacent to the Main Gate, sells leisure clothing, posters, books, postcards, and other Boston Symphony Orchestra memorabilia. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center. The hours are from 10:00am to 4:00pm Monday through Saturday; from 6:00pm until the grounds close on Friday and Saturday nights; from 7:00pm on Theatre concert nights; and from 10:00am to 6:00pm on Sunday.

The Tanglewood Music Store, adjacent to the Glass House, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever possible, records and cassettes featuring the repertory and artists heard at Tanglewood concerts are made available. The hours are from 6:00pm until the grounds close Friday and Saturday nights; from 7:00pm on Theatre concert nights; and from noon on Sunday.

Food and beverages can be obtained in the Cafe, to the right of the Main Gate. Other mini-cafes are located on the grounds. Patrons are invited to picnic on the lawn before concerts.

Preludes, the short concerts preceding the Friday-evening orchestra performances, feature members of the Boston Symphony Orchestra and guest soloists. Admission is free to Friday-evening ticket holders.

Open Rehearsals on Saturday mornings at 10:30am offer the opportunity to observe a distinguished orchestra in final preparation for a performance. General admission tickets, at $10.00, are available at the Tanglewood Box Office beginning at 9:00am on the morning of the rehearsals. Proceeds benefit the Orchestra's Pension Fund.

Tanglewood

LENOX, MA 01240

Summer Calendar

Tanglewood

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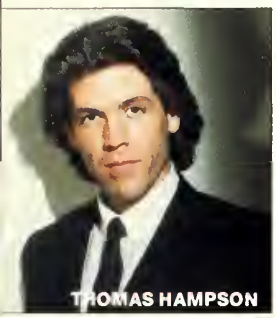
Tanglewood

The 1991 Tanglewood season offers music lovers of all tastes performances of the highest caliber, given by the world's preeminent artists, at the Boston Symphony Orchestra's magnificent summer home. Throughout the summer, the Berkshire Hills resound with orchestral concerts, folk songs, chamber music, jazz, vocal recitals, pop music, and opera.


THOMAS HAMPSON

CHRISTA LUDWIG

There are ongoing Tanglewood traditions, such as performances by the students of the Tanglewood Music Center and the Boston University Tanglewood Institute, the annual appearance by the Boston Pops Orchestra, the Festival of Contemporary Music, and Tanglewood on Parade, and such newer additions as the Fourth-of-July concert and the Jazz Festival. These diverse musical events, combined with the spectacular scenic beauty of the area, make Tanglewood a unique American music festival.

CHRISTOPH VON DOHNÁNYI

The opening orchestral concerts are dedicated to the memory of Leonard Bernstein. Among the season's offerings are many works by Mozart, commemorating the 200th anniversary of the composer's death. Featured throughout the summer will be performances of all the mature Mozart piano concertos, to be played

ALICIA DE LARROCHA

JAM[illegible]ALWAY

by some of the world's greatest pianists, including Emanuel Ax, Paul Badura-Skoda, Yefim Bronfman, Alicia de Larrocha, Peter Serkin, and Mitsuko Uchida. Other eminent guest artists appearing at Tanglewood in 1991 include vocalists Hildegard Behrens, Thomas Hampson, Anthony Rolfe Johnson, Christa Ludwig, Jessye Norman, Carol Vaness, and Frederica von Stade, and instrumentalists Joshua Bell, James Galway, Yo-Yo Ma, Midori, and Itzhak Perlman. Joining Seiji Ozawa on the Tanglewood podium will be such distinguished

CHARLES DUTOI[illegible]

guest conductors as Charles Dutoit, Marek Janowski, Mariss Jansons, Simon Rattle, Helmuth Rilling, and Leonard Slatkin. The Cleveland Orchestra will be in residence for the final orchestral weekend, performing three programs under its music director Christoph von Dohnányi.

From the opening week of chamber music performances through the Labor Day Weekend Jazz Festival. Tanglewood 1991 promises to be a season to remember.

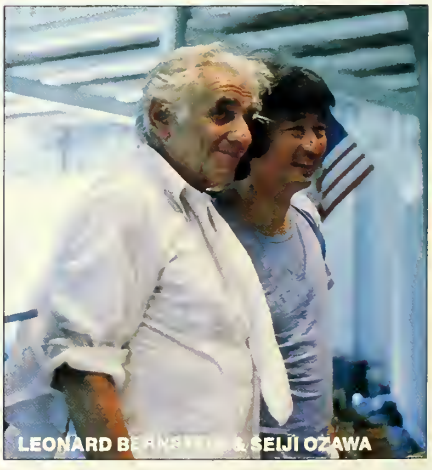
REMEMBERING LEONARD BERNSTEIN

In its first concert of the 1991 Tanglewood season, on Friday, July 5, the Boston Symphony Orchestra honors the memory of Leonard Bernstein. Sopranos Hildegard Behrens and Jessye Norman join Seiji Ozawa and the BSO for a performance of Mahler's moving 'Resurrection' Symphony. The following evening, Saturday, July 6, the Tanglewood Music Center pays tribute to Mr. Bernstein as the TMC Orchestra, Seiji Ozawa, June Anderson, Hildegard Behrens, Jessye Norman, and Thomas Hampson join forces for performances of Bernstein's 'Jeremiah' Symphony, selections from 'Candide,' and songs by Bernstein

HILDEGARD BEHRENS

ITZHAK PERLMAN

and Mahler with piano accompaniment. The weekend concludes with another performance dedicated to the memory of Leonard Bernstein, as Seiji Ozawa leads Brahms' 'German Requiem,' with vocal soloists June Anderson and Thomas Hampson and the Tanglewood Festival Chorus, John Oliver, conductor, on a program also including Mozart's Violin Concerto No. 3 with soloist Itzhak Perlman, Sunday, July 7.


LEONARD BE[illegible]& SEIJI OZAWA

'IDOMENEO' RETURNS TO TANGLEWOOD

In 1947 the Tanglewood Music Center's opera department presented the American stage premiere of Mozart's 'Idomeneo, King of Crete.' On Saturday, July 13, commemorating the 200th anniversary of the composer's death, the BSO presents the opera in a concert staging by David Kneuss, designed by John Michael Deegan and Sarah G. Conly. Seiji Ozawa leads the orchestra, with tenor Anthony Rolfe Johnson in the title role, mezzo-soprano Frederica von Stade as Idamante, soprano Carol Vaness as Ilia, soprano Hildegard Behrens as Elettra, and tenor Douglas Johnson as Arbace.

POPS AT TANGLEWOOD

A highlight of any Tanglewood season is the concert by John Williams and the Boston Pops Orchestra. They bring the Pops' brand of music and entertainment to the Koussevitzky Music Shed on Tuesday, July 16. Don't miss it!

RATTLE IN TANGLEWOOD DEBUT

Following acclaimed performances at Symphony Hall, British conductor Simon Rattle leads the orchestra for the first time at Tanglewood, in Mahler's Symphony No. 7, Saturday, July 27. Mr. Rattle also leads members of the BSO, soprano Elise Ross, and pianist Emanuel Ax in a Theatre-Concert Hall concert that will include Schoenberg's 'Pierrot Lunaire,' Thursday, August 1.

A DOUBLE TREAT

The incomparable Yo-Yo Ma performs with orchestra and in recital this summer. On Saturday, August 3, Mr. Ma performs Haydn's Cello Concerto in D with the BSO under the direction of Assistant Conductor Grant Llewellyn, who will be making his Tanglewood debut with the orchestra. The program also includes the world premiere of an overture by Judith Weir (one of five commissioned by the orchestra to celebrate the TMC's 50th anniversary) and Elgar's 'Enigma' Variations. For his Theatre-Concert Hall recital on Thursday, August 15, Mr. Ma will be joined by some of his musical friends in an evening of American music, including Bernstein's Sonata, Gershwin's 'Short Story,' and Ives' Trio.

TANGLEWOOD ON PARADE

It's an all-day celebration of the many facets of Tanglewood, for the benefit of the Tanglewood Music Center, Wednesday, August 14. Afternoon events begin at 2:30, culminating in a gala concert at 8:00 in the Koussevitzky Music Shed, with the Tanglewood Music Center Orchestra led by Seiji Ozawa, Charles Dutoit, and Leon Fleisher. An event for the whole family, not to be missed!

THE BSO, OZAWA, AND SERKIN

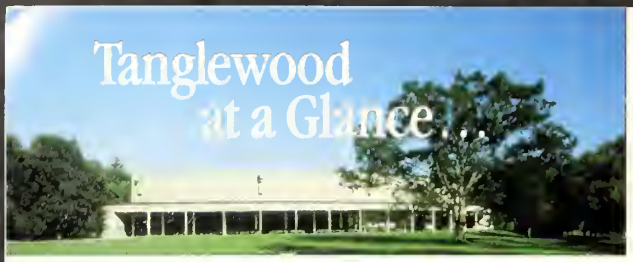
Acclaimed pianist Peter Serkin makes a return appearance with Seiji Ozawa and the BSO on Sunday, August 18, performing Mozart's Piano Concerto No. 17 in G, K.453. The program also includes the overture to Rossini's 'Semiramide' and Bartók's Concerto for Orchestra.

A Season to Remember

Tanglewood

Boston Symphony Orchestra

Seiji Ozawa, Music Director



CHAMBER MUSIC

FRIDAY	SATURDAY	SUNDAY
JUNE 28	**JUNE 29**	**JUNE 30**
8:30PM, THEATRE Boston Symphony Chamber Players Members of the Juilliard String Quartet Gilbert Kalish, *piano* *all-Mozart*	**8:30PM, THEATRE** Christa Ludwig, *mezzo-soprano* Laurence Davis, *piano*	**2:30PM, THEATRE** Boston Symphony Chamber Players Members of the Juilliard String Quartet Gilbert Kalish, *piano* *all-Mozart*

WEEKDAYS

JULY 3	**JULY 4**	**JULY 5**	**JULY 6**	**JULY 7**
WEDNESDAY **8:30PM, THEATRE** Juilliard String Quartet *Bach 'Art of the Fugue'*	**THURSDAY** Independence Day Festivities Afternoon events 3:30PM **7:00PM, SHED** Bob Dylan	**7:00PM, SHED** Prelude **9:00PM, SHED** Boston Symphony Orchestra Seiji Ozawa, *conductor* Hildegard Behrens & Jessye Norman, *sopranos* *Mahler Symphony No. 2*	**10:30AM, SHED** Open Rehearsal *(Sunday program)* **8:30PM, SHED** TMC Benefit Tanglewood Music Center Orchestra Seiji Ozawa, *conductor* *Copland, Bernstein, Mahler*	**2:30PM, SHED** Boston Symphony Orchestra Seiji Ozawa, *conductor* Itzhak Perlman, *violin* *Mozart, Brahms*
JULY 10		**JULY 12**	**JULY 13**	**JULY 14**
WEDNESDAY **8:30PM, THEATRE** Handel & Haydn Society Orchestra Christopher Hogwood, *conductor* Robert Levin, *fortepiano* *all-Mozart*		**7:00PM, SHED** Prelude **9:00PM, SHED** Boston Symphony Orchestra John Nelson, *conductor* Joshua Bell, *violin* *Mendelssohn, Mozart, Beethoven*	**10:30AM, SHED** Open Rehearsal *(Sunday program)* **8:30PM, SHED** Boston Symphony Orchestra Seiji Ozawa, *conductor* *Mozart 'Idomeneo'*	**2:30PM, SHED** Boston Symphony Orchestra John Nelson, *conductor* Imogen Cooper, *piano* *Mozart, Stravinsky, Mendelssohn*
JULY 16	**JULY 17**	**JULY 19**	**JULY 20**	**JULY 21**
TUESDAY **8:30PM, SHED** Boston Pops Orchestra John Williams, *conductor*	**WEDNESDAY** **8:30PM, THEATRE** Frederica von Stade, *mezzo-soprano* Martin Katz, *piano*	**7:00PM, SHED** Prelude **9:00PM, SHED** Boston Symphony Orchestra Seiji Ozawa, *conductor* Evgeny Kissin, *piano* *Druckman, Mozart, Beethoven*	**10:30AM, SHED** Open Rehearsal *(Sunday program)* **8:30PM, SHED** Boston Symphony Orchestra Stuart Challender, *conductor* James Galway, *flute* *Rossini, Khachaturian, Mendelssohn*	**2:30PM, SHED** Boston Symphony Orchestra Helmuth Rilling, *conductor* Richard Goode, *piano* Phyllis Bryn-Julson, *soprano* *Mozart, Bach*
	JULY 25	**JULY 26**	**JULY 27**	**JULY 28**
	THURSDAY **8:30PM, THEATRE** Benita Valente, *soprano* Malcolm Bilson, *fortepiano, and friends* *all-Schubert*	**7:00PM, SHED** Prelude **9:00PM, SHED** Boston Symphony Orchestra Leonard Slatkin, *conductor* Alicia de Larrocha, *piano* *Poulenc, Mozart, Bernstein, Copland*	**10:30AM, SHED** Open Rehearsal *(Sunday program)* **8:30PM, SHED** Boston Symphony Orchestra Simon Rattle, *conductor* *Mahler Symphony No. 7*	**2:30PM, SHED** Boston Symphony Orchestra Leonard Slatkin, *conductor* Paul Badura-Skoda, *piano* *Copland, Mozart, Tchaikovsky*
	AUGUST 1	**AUGUST 2**	**AUGUST 3**	**AUGUST 4**
	THURSDAY **8:30PM, THEATRE** Simon Rattle, *conductor* Emanuel Ax, *piano* Members of the Boston Symphony Orchestra *Schoenberg 'Pierrot Lunaire'*	**7:00PM, SHED** Prelude **9:00PM, SHED** Boston Symphony Orchestra Mariss Jansons, *conductor* Ivan Moravec, *piano* *Weber, Mozart, Shostakovich*	**10:30AM, SHED** Open Rehearsal *(Sunday program)* **8:30PM, SHED** Boston Symphony Orchestra Grant Llewellyn, *conductor* Yo-Yo Ma, *cello* *Weir, Haydn, Elgar*	**2:30PM, SHED** Boston Symphony Orchestra Mariss Jansons, *conductor* Emanuel Ax, *piano* *Rossini, Mozart, Sibelius*
	AUGUST 8	**AUGUST 9**	**AUGUST 10**	**AUGUST 11**
	THURSDAY **8:30PM, THEATRE** Ivan Moravec, *piano* *Debussy, Beethoven*	**7:00PM, SHED** Prelude **9:00PM, SHED** Boston Symphony Orchestra Charles Dutoit, *conductor* Jeffrey Kahane, *piano* *Kodály, Mozart, Schumann*	**10:30AM, SHED** Open Rehearsal *(Saturday program)* **8:30PM, SHED** Boston Symphony Orchestra Charles Dutoit, *conductor* Yefim Bronfman, *piano* *Hindemith, Mozart, Rachmaninoff*	**2:30PM, SHED** Orpheus Chamber Orchestra Cecile Licad, *piano* *Haydn, Mozart, Tchaikovsky*
AUGUST 14	**AUGUST 15**	**AUGUST 16**	**AUGUST 17**	**AUGUST 18**
WEDNESDAY Tanglewood on Parade Afternoon events 2:30PM **GALA CONCERT, 8:00PM, SHED** Tanglewood Music Center Orchestra Seiji Ozawa, Charles Dutoit, & Leon Fleisher, *conductors*	**THURSDAY** **8:30PM, THEATRE** Yo-Yo Ma and friends *Bernstein, Gershwin, Foss, Ives*	**7:00PM, SHED** Prelude **9:00PM, SHED** Boston Symphony Orchestra Seiji Ozawa, *conductor* Benjamin Pasternack, *piano* *Bernstein, Berlioz*	**10:30AM, SHED** Open Rehearsal *(Sunday program)* **8:30PM, SHED** Boston Symphony Orchestra Marek Janowski, *conductor* Midori, *violin* *Tchaikovsky, Dvořák*	**2:30PM, SHED** Boston Symphony Orchestra Seiji Ozawa, *conductor* Peter Serkin, *piano* *Rossini, Mozart, Bartók*
	AUGUST 22	**AUGUST 23**	**AUGUST 24**	**AUGUST 25**
	THURSDAY **8:30PM, THEATRE** Takács Quartet *Mozart, Beethoven, Schubert*	**7:00PM, SHED** Prelude **9:00PM, SHED** The Cleveland Orchestra Christoph von Dohnányi, *conductor* Mitsuko Uchida, *piano* *Webern, Schubert, Mozart, Strauss*	**10:30AM, SHED** Open Rehearsal *(Sunday program)* **8:30PM, SHED** The Cleveland Orchestra Christoph von Dohnányi, *conductor* *Schumann, Mozart, Varèse*	**2:30PM, SHED** The Cleveland Orchestra The Tanglewood Festival Chorus Christoph von Dohnányi, *conductor* *Beethoven Symphony No. 9*

AUGUST 30, AUGUST 31, and SEPTEMBER 1 – 'JAZZ AT TANGLEWOOD', *see page 4 for details.*

Independence Day Festivities

THURSDAY, JULY 4

BOB DYLAN

Have an all-day family celebration! The grounds open in the afternoon and the entertainment continues into the evening, culminating in a concert at 7:00pm in the Koussevitzky Music Shed by BOB DYLAN. One of the most influential figures in popular music, the singer-songwriter brings his unique folk-rock style to Tanglewood. The evening concert will be followed by the annual fireworks display over the Stockbridge Bowl.

Ticket Prices:
Shed–$35.00, $28.00, $21.00, $17.50
Lawn–$12.00

Jazz at Tanglewood

The beat goes on 'til the end of the summer, as some of the most renowned artists from the world of jazz gather at Tanglewood.

FRIDAY, AUGUST 30, 8:00PM

JAZZ EXPLOSION 1991

A dynamic evening begins at 8:00pm when JAZZ EXPLOSION 1991 hits Tanglewood! Featuring such jazz greats as Nancy Wilson, Billy Eckstein, Stanley Turrentine, Freddie Hubbard, and Jimmy Smith.

SATURDAY, AUGUST 31, 7:00PM

MEL TORMÉ, CLEO LAINE and JOHN DANKWORTH

A day-long treat is in store for jazz fans, with performances by Marlon Jordan and Mark Whitfield in the afternoon and an all-star line-up for the evening concert at 7:00pm. Join MEL TORMÉ, with CLEO LAINE and JOHN DANKWORTH for an unforgettable evening!

SUNDAY, SEPTEMBER 1, 7:00PM

TONY BENNETT and the COUNT BASIE ORCHESTRA

The 1991 jazz festival closes on a high note with another day full of lively performances, beginning with Marcus Roberts and Christopher Hollyday in the afternoon. Taking center stage for a stellar performance at 7:00pm will be TONY BENNETT, with the COUNT BASIE ORCHESTRA and special guest CARMEN MACRAE.

Ticket Prices:
Shed–$35.00, $28.00, $21.00, $17.50
Lawn–$12.00

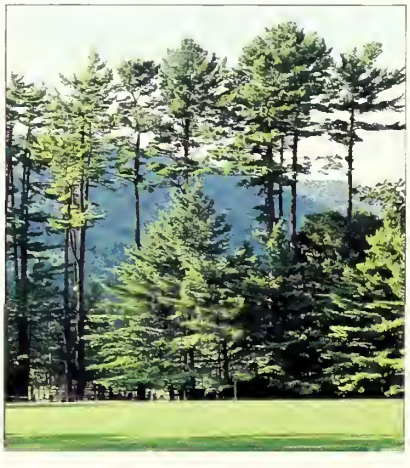
Produced by Boston Symphony Orchestra in association with Tea Party Concerts.

TDK LAWN TICKETS FOR CHILDREN AT TANGLEWOOD

For the third consecutive year, TDK, the world's largest manufacturer of audio and video tape, has generously provided a grant giving children the opportunity to enjoy Tanglewood free of charge. Special lawn tickets are available to children under the age of 12 and can be obtained by a parent or guardian on the day of the concert from the Tanglewood box office. Up to four free children's lawn tickets are offered per parent/guardian per concert.

Children admitted without charge must sit with their parent/guardian on the lawn, and children under the age of 5 *must* be seated toward the rear of the lawn; children under age 5 are not permitted in either the Koussevitzky Music Shed or the Theatre during concerts.

Please note: This policy does not extend to Popular Artists concerts, or to groups of children. Organized children's groups (15 or more) should contact Group Sales for special rates. Children must be accompanied by adults at all times while on the Tanglewood grounds.



Tanglewood 1991
Complete Program Listing

CHAMBER MUSIC WEEK

28 — FRIDAY 8:30PM

BOSTON SYMPHONY CHAMBER PLAYERS
MEMBERS OF THE JUILLIARD STRING QUARTET
GILBERT KALISH, *piano*
MOZART Flute Quartet in D, K.285
MOZART Trio in E-flat for clarinet, viola, and piano, K.498, 'Kegelstatt'
MOZART Sonata in B-flat for bassoon and cello, K.292
MOZART String Quintet in G minor, K.516

29 — SATURDAY 8:30PM — SPECIAL PRICES

CHRISTA LUDWIG, *mezzo-soprono*
LAURENCE DAVIS, *piano*
Songs by Schubert, Brahms, Mahler, and Strauss

30 — SUNDAY 2:30PM

BOSTON SYMPHONY CHAMBER PLAYERS
MEMBERS OF THE JUILLIARD STRING QUARTET
GILBERT KALISH, *piano*
MOZART Duo in B-flat for violin and viola, K.424
MOZART Piano Quartet in E-flat, K.493
MOZART Adagio and Rondo in C for glass harmonica, flute, oboe, viola, and cello, K.617
MOZART Divertimento in D, K.205

WEEK ONE

3 — WEDNESDAY 8:30PM

JUILLIARD STRING QUARTET
BACH 'The Art of the Fugue'

4 — THURSDAY 7:00PM

BOB DYLAN – IN CONCERT
Afternoon events begin at 3:30pm
(Gates open at 3:00pm;
fireworks to follow the concert)

A BERNSTEIN TRIBUTE

5 — FRIDAY 7:00PM

Prelude Concert

FRIDAY 9:00PM — SPECIAL PRICES

In Memory of Leonard Bernstein
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, *conductor*
Hildegard Behrens, *soprono*
Jessye Norman, *soprono*
Tanglewood Festival Chorus,
John Oliver, *conductor*
MAHLER Symphony No. 2, 'Resurrection'

6 — SATURDAY 10:30AM — SHED

OPEN REHEARSAL *(Sundoy progrom)*

SATURDAY 8:30PM — SHED — SPECIAL PRICES

To benefit the Tonglewood Music Center

In Memory of Leonard Bernstein
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, *conductor*
June Anderson, Hildegard Behrens, and **Jessye Norman,** *sopronos*
Thomas Hampson, *boritone*
COPLAND 'Quiet City'
BERNSTEIN Overture and 'Glitter and be Gay' from 'Candide'
BERNSTEIN Symphony No. 1 'Jeremiah'
Songs by MAHLER and BERNSTEIN, with piano accompaniment

7 — SUNDAY 2:30PM — SHED — SPECIAL PRICES

In Memory of Leonard Bernstein
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, *conductor*
Itzhak Perlman, *violin*
June Anderson, *soprono*
Thomas Hampson, *boritone*
Tanglewood Festival Chorus,
John Oliver, *conductor*
MOZART Violin Concerto No. 3 in G, K.216
BRAHMS 'A German Requiem'

WEEK TWO

10 — WEDNESDAY 8:30PM — THEATRE — SPECIAL PRICES

HANDEL & HAYDN SOCIETY ORCHESTRA
CHRISTOPHER HOGWOOD, *conductor*
Robert Levin, *fortepiono*
MOZART Symphony No. 29
MOZART Piano Concerto No. 19 in F, K.459
Improvised Theme and Variations on a submitted theme, for piano
MOZART Rondo in A for piano and orchestra, K.386

12 — FRIDAY 7:00PM — SHED

Prelude Concert

FRIDAY 9:00PM — SHED

BOSTON SYMPHONY ORCHESTRA
JOHN NELSON, *conductor*
Joshua Bell, *violin*
MOZART Ballet music from 'Idomeneo'
MENDELSSOHN Violin Concerto
BEETHOVEN Symphony No. 2

13 — SATURDAY 10:30AM — SHED

OPEN REHEARSAL *(Sundoy progrom)*

SATURDAY 8:30PM — SHED — SPECIAL PRICES

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, *conductor*
Anthony Rolfe Johnson, *tenor (Idomeneo)*
Frederica von Stade, *mezzo-soprono (Idomonte)*
Carol Vaness, *soprono (Ilio)*
Hildegard Behrens, *soprono (Elettro)*
Douglas Johnson, *tenor (Arboce)*
Tanglewood Festival Chorus,
John Oliver, *conductor*
MOZART 'Idomeneo, King of Crete'

14 — SUNDAY 2:30PM — SHED

BOSTON SYMPHONY ORCHESTRA
JOHN NELSON, *conductor*
Imogen Cooper, *piano*
STRAVINSKY 'Pulcinella' Suite
MOZART Piano Concerto No. 18 in B-flat, K.456
MENDELSSOHN Symphony No. 4, 'Italian'

WEEK THREE

JULY 16 — TUESDAY 8:30PM — SHED — SPECIAL PRICES

BOSTON POPS ORCHESTRA
JOHN WILLIAMS, *conductor*
A unique program ranging from light classical to popular favorites

JULY 17 — WEDNESDAY 8:30PM — THEATRE — SPECIAL PRICES

FREDERICA VON STADE, *mezzo-soprano*
MARTIN KATZ, *piano*
Songs of Schubert, Mozart, Puccini, Poulenc, Satie, Honegger, and others.

JULY 19 — FRIDAY 7:00PM — SHED

Prelude Concert

FRIDAY 9:00PM — SHED

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, *conductor*
Evgeny Kissin, *piano*
DRUCKMAN Overture (world premiere; commissioned by the Boston Symphony Orchestra to celebrate the 50th anniversary of the Tanglewood Music Center)
MOZART Piano Concerto No. 27 in B-flat, K.595
BEETHOVEN Symphony No. 8

JULY 20 — SATURDAY 10:30AM — SHED

OPEN REHEARSAL *(Sunday program)*

SATURDAY 8:30PM — SHED

BOSTON SYMPHONY ORCHESTRA
STUART CHALLENDER, *conductor*
James Galway, *flute*
ROSSINI Overture to 'The Siege of Corinth'
KHACHATURIAN Flute Concerto
MENDELSSOHN Symphony No. 3, 'Scottish'

JULY 21 — SUNDAY 2:30PM — SHED

BOSTON SYMPHONY ORCHESTRA
HELMUTH RILLING, *conductor*
Richard Goode, *piano*
Phyllis Bryn-Julson, *soprano*
Ingeborg Danz, *mezzo-soprano*
Stanford Olsen, *tenor*
John Cheek, *bass-baritone*
Tanglewood Festival Chorus,
John Oliver, *conductor*
MOZART 'Venite populi,' K.260
MOZART Piano Concerto No. 23 in A, K.488
BACH Cantata No. 26, 'Ach wie flüchtig'
BACH Cantata No. 149, 'Man singet mit Freude vom Sieg'
The George W. and Florence N. Adams Concert

WEEK FOUR

JULY 25 — THURSDAY 8:30PM — THEATRE

BENITA VALENTE, *soprono*
MALCOLM BILSON, *fortepiano*
DANIEL STEPNER, *violin*
DAVID MILLER, *viala*
MYRON LUTZKE, *cello*
MICHAEL WILLENS, *dauble bass*
ALL-SCHUBERT PROGRAM
To include Quintet in A for piano and strings, D.667, 'Trout'

JULY 26 — FRIDAY 7:00PM

Prelude Concert

FRIDAY 9:00PM

BOSTON SYMPHONY ORCHESTRA
LEONARD SLATKIN, *canductar*
Alicia de Larrocha, *piano*
POULENC, 'Suite française'
MOZART Piano Concerto No. 24 in C minor, K.491
BERNSTEIN 'Prelude, Fugue, and Riffs'
COPLAND 'Appalachian Spring'

JULY 27 — SATURDAY 10:30AM

OPEN REHEARSAL *(Sunday program)*

SATURDAY 8:30PM

BOSTON SYMPHONY ORCHESTRA
SIMON RATTLE, *conductor*
MAHLER Symphony No. 7

JULY 28 — SUNDAY 2:30PM

BOSTON SYMPHONY ORCHESTRA
LEONARD SLATKIN, *conductor*
Paul Badura-Skoda, *piano*
COPLAND Symphonic Ode
MOZART Piano Concerto No. 22 in E-flat, K.482
TCHAIKOVSKY Symphony No. 4

WEEK FIVE

AUGUST 1 — THURSDAY 8:30PM

SIMON RATTLE, *conductor*
Elise Ross, *soprano*
Emanuel Ax, *piana*
Members of the Boston Symphony Orchestra
Boston Composers Quartet
Program to include
SCHOENBERG 'Pierrot Lunaire'

AUGUST 2 — FRIDAY 7:00PM

Prelude Concert

FRIDAY 9:00PM

BOSTON SYMPHONY ORCHESTRA
MARISS JANSONS, *conductar*
Ivan Moravec, *piano*
WEBER Overture to 'Oberon'
MOZART Piano Concerto No. 20 in D minor, K.466
SHOSTAKOVICH Symphony No. 5

AUGUST 3 — SATURDAY 10:30AM

OPEN REHEARSAL *(Sunday program)*

SATURDAY 8:30PM

BOSTON SYMPHONY ORCHESTRA
GRANT LLEWELLYN, *conductor*
Yo-Yo Ma, *cella*
WEIR Overture (world premiere; commissioned by the Boston Symphony Orchestra to celebrate the 50th anniversary of the Tanglewood Music Center)
HAYDN Cello Concerto No. 2 in D
ELGAR 'Enigma' Variations

AUGUST 4 — SUNDAY 2:30PM

BOSTON SYMPHONY ORCHESTRA
MARISS JANSONS, *conductor*
Emanuel Ax, *piano*
ROSSINI Overture to 'La scala di seta'
MOZART Piano Concerto No. 25 in C, K.503
SIBELIUS Symphony No. 2

WEEK SIX

8 — THURSDAY 8:30PM
IVAN MORAVEC, *piano*
Music of Debussy and Beethoven
To include Beethoven's 'Appassionata' and 'Pathétique' sonatas

9 — FRIDAY 7:00PM
Prelude Concert

FRIDAY 9:00PM
BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, *conductor*
Jeffrey Kahane, *piano*
KODÁLY 'Peacock' Variations
MOZART Piano Concerto No. 15 in B-flat, K.450
SCHUMANN Symphony No. 4

10 — SATURDAY 10:30AM
OPEN REHEARSAL *(Saturday program)*

SATURDAY 8:30PM
BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, *conductor*
Yefim Bronfman, *piano*
HINDEMITH Symphonic Metamorphosis on Themes of Weber
MOZART Piano Concerto No. 26 in D, K.537, 'Coronation'
RACHMANINOFF Symphonic Dances

11 — SUNDAY 2:30PM
ORPHEUS CHAMBER ORCHESTRA
Cecile Licad, *piano*
HAYDN Symphony No. 79
MOZART Piano Concerto No. 14 in E-flat, K.449
WOLF 'Italian Serenade'
TCHAIKOVSKY Serenade for Strings

WEEK SEVEN

14 — WEDNESDAY 8:00PM
SPECIAL PRICES
TANGLEWOOD ON PARADE
Afternoon events 2:30pm (Gates open at 2:00pm)
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, CHARLES DUTOIT, and **LEON FLEISHER,** *conductors*
Program to include
TCHAIKOVSKY '1812' Overture
Fireworks to follow concert

15 — THURSDAY 8:30PM
SPECIAL PRICES
YO-YO MA AND FRIENDS
Gilbert Kalish, *piano*
Ronan Lefkowitz, *violin*
An Evening of American Music for cello
COPLAND 'Poem and Lament'
MACHOVER New Work (premiere)
GERSHWIN 'Short Story'
BERNSTEIN Sonata
FOSS Capriccio
IVES Trio

16 — FRIDAY 7:00PM
Prelude Concert

FRIDAY 9:00PM
THE SERGE AND OLGA KOUSSEVITZKY MEMORIAL CONCERT
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, *conductor*
Benjamin Pasternack, *piano*
BERNSTEIN Symphony No. 2 'The Age of Anxiety'
BERLIOZ 'Symphonie fantastique'
Sponsored by Country Curtains and The Red Lion Inn

AUGUST 17 — SATURDAY 10:30AM SHED
OPEN REHEARSAL *(Sunday program)*

SATURDAY 8:30PM SHED
BOSTON SYMPHONY ORCHESTRA
MAREK JANOWSKI, *conductor*
Midori, *violin*
TCHAIKOVSKY Violin Concerto
DVOŘÁK Symphony No. 8

AUGUST 18 — SUNDAY 2:30PM SHED
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, *conductor*
Peter Serkin, *piano*
ROSSINI Overture to 'Semiramide'
MOZART Piano Concerto No. 17 in G, K.453
BARTÓK Concerto for Orchestra

WEEK EIGHT

AUGUST 22 — THURSDAY 8:30PM THEATRE
TAKÁCS QUARTET
MOZART Quartet No. 23 in F, K.590
BEETHOVEN 'Grosse fuge' in B-flat, Op. 133
SCHUBERT Quartet No. 14 in D minor, D.810, 'Death and the Maiden'

AUGUST 23 — FRIDAY 7:00PM SHED
Prelude Concert

FRIDAY 9:00PM SHED
THE CLEVELAND ORCHESTRA
CHRISTOPH VON DOHNÁNYI, *conductor*
Mitsuko Uchida, *piano*
WEBERN 'Im Sommerwind'
SCHUBERT 'Unfinished' Symphony
MOZART Piano Concerto No. 21 in C, K.467
STRAUSS 'Till Eulenspiegel's Merry Pranks'

AUGUST 24 — SATURDAY 10:30AM SHED
OPEN REHEARSAL *(Sunday program)*

SATURDAY 8:30PM SHED
THE CLEVELAND ORCHESTRA
CHRISTOPH VON DOHNÁNYI, *conductor*
SCHUMANN Symphony No. 3, 'Rhenish'
MOZART 'Eine kleine Nachtmusik'
VARÈSE 'Amériques'

AUGUST 25 — SUNDAY 2:30PM SHED
SPECIAL PRICES
THE CLEVELAND ORCHESTRA
CHRISTOPH VON DOHNÁNYI, *conductor*
Vocal soloists to be announced
Tanglewood Festival Chorus,
John Oliver, *conductor*
BEETHOVEN Symphony No. 9

JAZZ WEEK

AUGUST 30 — FRIDAY 8:00PM SHED
JAZZ AT TANGLEWOOD
JAZZ EXPLOSION 1991
Featuring Nancy Wilson, Billy Eckstein, Stanley Turrentine, Freddie Hubbard, Jimmy Smith

AUGUST 31 — SATURDAY 7:00PM SHED
JAZZ AT TANGLEWOOD
MEL TORMÉ with CLEO LAINE and JOHN DANKWORTH

SEPT 1 — SUNDAY 7:00PM SHED
JAZZ AT TANGLEWOOD
TONY BENNETT and the COUNT BASIE ORCHESTRA
and Carmen Macrae

All programs and artists subject to change.

Tanglewood Music Center

LEON FLEISHER, Artistic Director

Founded by the legendary Serge Koussevitzky in 1940, the Tanglewood Music Center is the Boston Symphony Orchestra's Summer academy for the advanced training of gifted young musicians. Serving composers, conductors, singers, and instrumentalists, the Tanglewood Music Center provides specialized training and experience in an intensive eight-week program. Students work closely with a faculty of distinguished performers and composers, forming a unique musical community that advances Koussevitzky's vision and plays an important role in American musical life. In addition to the well-known *Fellowship Program* and *Tanglewood Seminars,* Tanglewood's educational offerings also include the *Boston University Tanglewood Institute,* a special program for talented high school musicians.

Concerts by Tanglewood Fellows and by BUTI members include vocal recitals, chamber music, and full orchestra concerts led by Conducting Fellows as well as by such distinguished faculty members as Seiji Ozawa, Leon Fleisher, and Gustav Meier, and guest conductors such as Simon Rattle and Marek Janowski. The TMC presents performances in the Theatre and the Chamber Music Hall most weekday and Sunday evenings at 8:30pm, Saturday afternoons at 2pm, and Sunday mornings at 10am. Seats are unreserved and available as of one hour before concert time for a contribution of $5 ($6 for orchestra concerts). Tanglewood Friends are admitted without further contribution. Complete concert schedules and information about the training programs are available at the Friends Office near the main gate, or you may call (413) 637-1940 after June 7.

We encourage you to include a TMC concert in your visit to Tanglewood this summer. Season highlights include the Opening Exercises on Sunday, June 30 (free and open to the public); weekly Tanglewood Music Center Orchestra concerts; the annual Festival of Contemporary Music; and Tanglewood on Parade, a benefit for the TMC, on Tuesday, August 14.

Festival of Contemporary Music

The Tanglewood Music Center's Festival of Contemporary Music is consistently praised as this country's premier showcase for the music of our own time. Now in its 28th year, the Festival attracts the world's foremost composers, performers, and critics – as well as audiences who enjoy the challenges and delights of stimulating works given first-class performances. The 1991 Festival will open on Thursday, August 1, as Simon Rattle leads a performance of Schoenberg's landmark 'Pierrot Lunaire,' with Emanuel Ax, piano, Elise Ross, soprano, and members of the Boston Symphony Orchestra. The Festival continues on Saturday afternoon with performances by the Tanglewood Fellows, and on Saturday evening with the premiere of a new work by TMC alumna Judith Weir, commissioned by the Boston Symphony Orchestra to celebrate the TMC's 50th anniversary last season. Other highlights of the Festival include a performance by Collage New Music (made up primarily of BSO members), several works by Composer-in-Residence Andrew Imbrie, and a wide variety of works representing three generations of 20th-century composers. The Festival will conclude with a performance by the Tanglewood Music Center Orchestra, led by Oliver Knussen (Director of the Festival of Contemporary Music and Head of Contemporary Music Activities at the TMC), featuring the first complete performance of David Del Tredici's 'An Alice Symphony,' with soprano soloist Phyllis Bryn-Julson. (Mr. Knussen, Mr. Del Tredici, and Ms. Bryn-Julson are all alumni of the Music Center.) Also featured that evening will be the premiere of a new work by composer Carolyn Yarnell, commissioned by the TMC through the Paul Jacobs Memorial Fund.

Join us for these memorable encounters with the richly diverse music of our time!

The Festival of Contemporary Music is supported by a gift from Dr. Raymond and Hannah H. Schneider.

HOW TO PURCHASE TICKETS

BY TELEPHONE—

Call **TICKETMASTER** to charge tickets instantly on a major credit card:

BOSTON (617) 931-2000

NEW YORK CITY (212) 307-7171

OTHER AREAS 1-800-347-0808

BY FAX—

Fax the completed order form with credit card information to:

UNTIL JUNE 6: (617) 638-9247

AFTER JUNE 7: (413) 637-8930

There is a $2.00 per ticket handling fee for all orders received by fax.

BY MAIL—

Mail the completed order form with payment and a business-size, stamped, self-addressed envelope to:

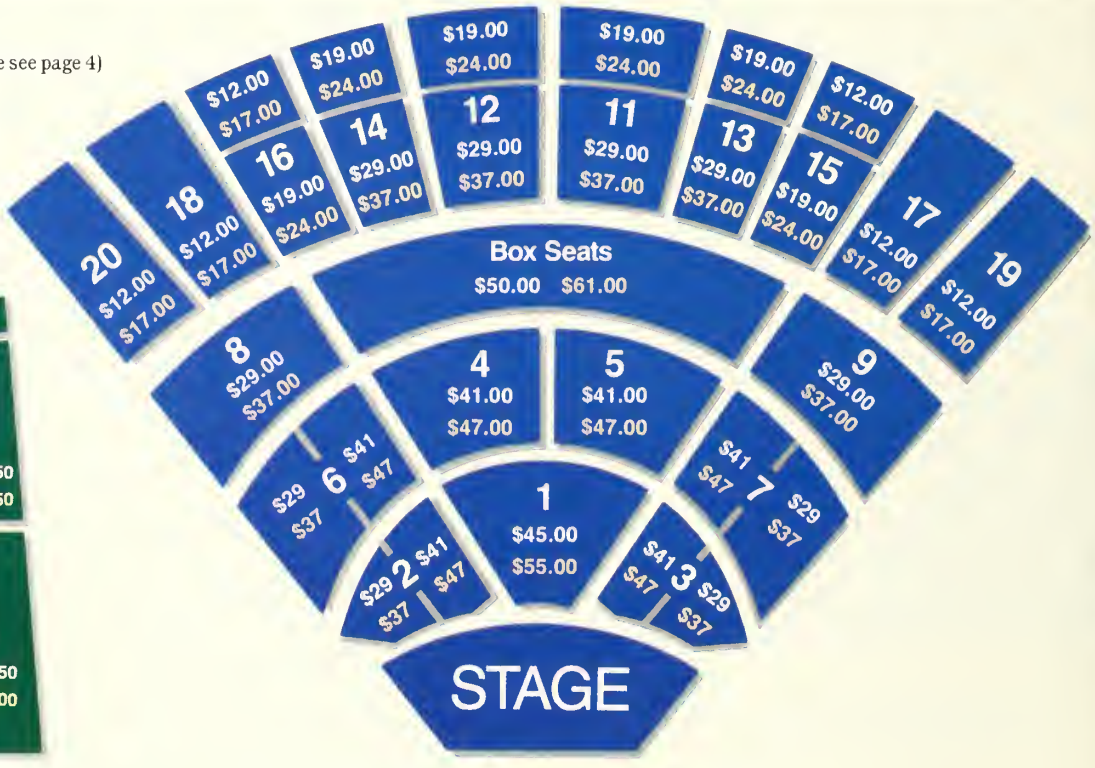
UNTIL JUNE 5: Tanglewood Ticket Office
Symphony Hall, Boston, MA 02115

FROM JUNE 7: Tanglewood Ticket Office
Tanglewood, Lenox, MA 01240

TANGLEWOOD TICKET PRICES

(for July 4 and Jazz at Tanglewood prices please see page 4)

THEATRE-CONCERT HALL SEATING PLAN



SHED SEATING PLAN

	REGULAR PRICES						SPECIAL PRICES					
MUSIC SHED	$50	45	41	29	19	12	$61	55	47	37	24	17
THEATRE-CONCERT HALL	$20	17.50	13.50				$26	24.50	21			
LAWN Music Shed Events	$9						$10					
Theatre-Concert Hall Events	$7						$8					
Tanglewood on Parade							$12					
SATURDAY OPEN REHEARSALS (General Admission) $10												

KENNETH HAAS, Managing Director DANIEL R. GUSTIN, Manager of Tanglewood

The Boston Symphony Orchestra is funded in part by the Massachusetts Council on the Arts and Humanities, a state agency, Tanglewood is a registered service mark of the Boston Symphony Orchestra, Inc.
Photos: Van Antwerp, Don Bell, P. Bonanni, Hanya Chlala, Donald Dietz, J. Henry Fair, Fayer, Wien/DGP, Roger D. Farrington, Carol Friedman, Peter Jones, Annie Leivovitz, Victoria Mihich, Ken Regan/Camera 5, Lincoln Russell, Nick Sangiamo, Peter Schaaf, Beatriz Schiller, Walter H. Scott, Steve J. Sherman, Christian Steiner Baldwin Piano

IN PERSON—

From June 7: Tickets are on sale at the Tanglewood Box Office, at Tanglewood's main entrance, West Street, Lenox, MA, Tuesday through Saturday from 10:00am to 6:00pm, and Sunday from noon to 6:00pm. Extended hours beginning June 29: Monday through Friday from 10:00am to 6:00pm and until intermission on BSO concert evenings; Saturday from 9:00am until intermission; Sunday from 10:00am to intermission.

—SPECIAL GROUP DISCOUNTS—

For complete information on group benefits, including ticket discounts, advance sale of lawn tickets, and exclusive use of our new Group Sales Tent either before or after your concert, please call Tanglewood Group Sales, (617) 638-9345.

FOR FURTHER INFORMATION PLEASE CALL:

Until June 5: Symphony Hall, Boston (617) 266-1492.

From June 7: Tanglewood, Lenox (413) 637-1940. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line (413) 637-1666.

LAWN POLICY: Undated lawn tickets for Tanglewood concerts may be purchased in advance at the Tanglewood Box Office beginning June 7. Lawn tickets for regularly priced Music Shed and Theatre-Concert Hall concerts are not valid for specially priced concerts. Lawn tickets may not be ordered by telephone or mail.

LAWN POLICY FOR CHILDREN: Children under the age of 12 will be given special lawn tickets to attend Tanglewood Concerts FREE OF CHARGE when accompanied by a parent or other adult guardian (see page 4 for details). Children under age 5 are not permitted in either the Koussevitzky Music Shed or the Theatre during concerts.

Admittance to the Saturday-morning Open Rehearsals requires a separate ticket available at the Tanglewood Box Office beginning at 9:00am the morning of the rehearsal.

In the event that the Box Office is unable to fill your request for a specific location or price, you will receive the closest alternative available and any necessary refund.

Please note that there can be no refunds or exchanges, even in the event of inclement weather.

TICKET ORDER FORM

Name _____

Address _____

City _____ State _____ Zip _____

Telephone (day) _____

(evening) _____

SHED CONCERTS

Date(s)	Preferred Section Number	No. of Tickets	Price	Total

THEATRE-CONCERT HALL CONCERTS

Date(s)	Preferred Section Number	No. of Tickets	Price	Total

JULY 4 / JAZZ AT TANGLEWOOD

Date(s)	No. of Tickets	Price	Total
July 4			
August 30			
August 31			
September 1			

☐ Enclosed is my check, made payable to Boston Symphony Orchestra.

☐ Please charge my tickets to: ☐ American Express ☐ VISA ☐ MasterCard

Card No. _____ Exp. Date _____

Signature _____
(AS IT APPEARS ON THE CARD)

SPECIAL EXCURSION SERVICE to Tanglewood concerts is offered by a number of tour agencies, including Biss Tours (718) 426-4000; Casser Tours (212) 840-6500; K & L Tours (617) 267-1905; Parker Tours (718) 428-7800; Spencer Tours (203) 322-5137; and Colpitts World Travel (617) 326-7800.

BUS SERVICE TO THE LENOX AREA is offered by Peter Pan Bus Lines. For fare and scheduling information, please call (617) 426-7838.

DIRECTIONS TO TANGLEWOOD: Tanglewood is close to the major cities of New England and New York. From Boston take the Massachusetts Turnpike (I-90) west to Exit 2 (Lee-Lenox). From New York City and New Jersey take the Taconic State Parkway to the Berkshire Section of the New York Thruway east to the Massachusetts Turnpike Exit 2. From Connecticut take I-91 to the Massachusetts Turnpike west to Exit 2. Signs mark the route from Exit 2 to Tanglewood; the main entrance is 1.4 miles west of Lenox center on Route 183 (West Street). Ample free parking is available.

WHERE TO STAY IN THE BERKSHIRES: For information or a guide to lodging, dining, and other activities in the Berkshire area, write: The Berkshire Visitors Bureau, Box BSO, The Berkshire Common, Pittsfield, MA 01201, or call, in Massachusetts (413) 443-9186; from other eastern states, call (800) 237-5747.

Boston Symphony Orchestra
Symphony Hall
Boston, MA 02115

TANGLEWOOD MUSIC CENTER
1991 Session

REPERTOIRE SUMMARY

Total number of compositions performed: 182

1	composition by 1 pre-18th and 18th century composer	0.55	3.18
17	compositions by 2 classical composers	9.34	11.82
45	compositions by 12 19th century composers	24.73	25.90
16	compositions by 12 20th century	8.79	6.82
9	compositions by 2 20th century impressionist composers	4.95	4.55
4	compositions by 2 20th century atonal composers	2.19	2.73
56	compositions by 29 20th century miscellaneous composers	30.77	25.90
34	compositions by 25 contemporary and avant garde composers	18.68	19.10
		100.00%	100.00%

Composers represented by three or more works performed in concert:

Barber	3	Matthews	3
Bartok	7	Mendelssohn	4
Beethoven	14	Mozart	13
Bernstein	6	Prokofiev	4
Brahms	8	Ravel	5
Copland	5	Schoenberg	3
Debussy	4	Schubert	4
Dvorak	4	Strauss	4
Haydn	4	Stravinsky	4
Imbrie	4	Tchaikovsky	3

Fellowship chamber music performed:

Standard works	55	69.7
Contemporary	24	30.3
	79	100.0%

Adson		Two Ayres
Albinoni		Sonata St. Mark
Andersen		Etudes, Op. 15
Arnold		Brass Quintet
Arnold		Three Shanties
Aruturian		Armenian scenes
Bacewicz		Quartet for 4 violins
Bach	*	Brandenburg Concerto No. 3
Bach		Chorale Prelude
Bach		Chromatic Fantasie
Bach		Contrapunctus I
Bach		Contrapunctus IV
Bach		Contrapunctus IX
Bach		Fantasie
Bach		Partita in a minor
Bach		Sonata in b minor
Bach		Sonata in E
Bach		Sonata in e minor
Bach		Suite No. 3
BachJan	*	Laudes
Bacri	*	Piano Trio, Op. 24c
Barber	*	Dover Beach
Barber	*	Essay No. 1
Barber		Hermit Songs
Barber	*	Reincarnations
Barber		Summer Music
Barber		Sure on this shining night
Bartok		Allegro barbaro
Bartok	*	Duets
Bartok	*	Miraculous Mandarin Suite
Bartok	**	Quartet No. 1
Bartok	*	Quartet No. 2
Bartok		Second Roumanian Dance
Bartok	*	Sonata No. 1
Bartok	*	Sonata No. 2
Bartok	*	Contrasts
Beethoven	*	An die ferne Geliebte
Beethoven	*	Egmont Overture
Beethoven	*	Octet
Beethoven		Piano Concerto No. 2
Beethoven		Piano Concerto No. 3
Beethoven		Piano Sonata, Op. 10, no. 2
Beethoven		Piano Sonata, Op. 53
Beethoven		Piano Sonata, Op. 110
Beethoven	*	Piano Trio, Op. 1, no. 2
Beethoven		Piano Trio, Op. 1, no. 3
Beethoven		Piano Trio, Op. 70, no. 1
Beethoven		Piano Trio, Op. 97
Beethoven	*	Piano Trio, Op. 121a
Beethoven	*	Quintet, Op. 16
Beethoven		Sechs Lieder von Gellert
Beethoven	*	Sonata, Op. 96
Beethoven		Sonata in c minor
Beethoven		Sonata in e minor

*indicates whole or partial performance

Beethoven		Sonata No. 8
Beethoven	*	String Quartet, Op. 18, no. 4
Beethoven	*	String Quartet, Op. 59, no. 1
Beethoven	*	String Quartet, Op. 59, no. 2
Beethoven	*	String Quartet, Op. 59, no. 3
Beethoven	*	String Quartet, Op. 95
Beethoven	*	Symphony No. 8
Beethoven	*	Trio, Op. 11
Bellini		Quattro Ariette
Berg		Sieben fruhe Lieder
Berg	*	Three Pieces
Bernstein	*	Benediction
Bernstein	*	Candide Overture
Bernstein	**	Chichester Psalms
Bernstein	*	Glitter and Be Gay
Bernstein	**	Jeremiah Symphony
Bernstein	*	Make Our Garden Grow
Bernstein		West Side Story
Bhushan		Heart of Darkness
Bhushan	*	On the Edge of the Sea
Birtwistle	*	Meridian
Birtwistle	*	Tragoedia
Bizet		Carmen
Bizet	*	L'Arlesienne Suite No. 2
Bonds arr.		He's got the whole world in his hands
Bononcini		Se tu m'ami
Borodin		String Quartet in D
Bozza		Sonatine
Bozza		Suite francaise
Brahms	*	Academic Festival Overture
Brahms		Ballade, Op. 10
Brahms	*	Clarinet Quintet
Brahms		Clarinet Trio
Brahms		Es ist ein Ros entsprungen
Brahms		Four songs, Op. 57
Brahms		Piano Concerto No. 1
Brahms	*	Piano Quartet in c minor
Brahms		Piano Quartet, Op. 34
Brahms	*	Piano Quintet
Brahms	*	Piano Trio, Op. 101
Brahms	*	Sextet
Brahms	*	Six songs from Opus 32
Brahms	*	Sonata in A Major
Brahms		Sonata No. 1, Op. 78
Brahms		Sonata No. 3
Brahms		String Quintet
Brahms		Trio, Op. 114
Brahms		Zwei Rhapsodien
Bresnick	*	Piano Trio
Britten		Eight folk song arrangements
Britten	*	Quatre chansons francaises
Bruckner	*	Symphony No. 7
Byrd		Earle of Oxford March
Byrd		Ne Irascarius, Domine

Cage	*	Six Pieces
Cahn arr.		La Bamba
Calvert		Suite from the Monteregian Hills
Canali		Canzona per sonare #18
Canteloube		Chants d'Auvergne
Carter	*	Quartet No. 1
Casella		Tre canzoni trecentesche
Chausson	*	Five songs
Chavez		Toccata for Percussion
Cheetham		Scherzo
Chopin		Fantasie in f minor
Chopin		Intermezzo, Op. 118, no. 2
Chopin		Nocturne, Op. 32, no. 1
Chopin		Polonaise, Op. 26, no. 1
Chopin		Scherzo, Op. 31
Copland	*	At the River
Copland	*	Fanfare for the Common Man
Copland	*	Inscape
Copland		Piano Variations
Copland	*	The Promise of Living
Copland arr.	*	Song for Men's Chorus
Corigliano	*	Sonata
Costa		Esperanza
Costa	*	Quartet No. 1
Dahl		Music for Brass
Dallapiccola		Quattro liriche di Antonio Machado
Debussy		Ariettes oubliees
Debussy		Beau Soir
Debussy		Chansons de Bilitis
Debussy		Four songs
Debussy	*	Gigue
Debussy	**	Quartet
Debussy		Quatre chansons de jeunesse
Debussy	*	Sonata
Debussy	*	Sonata for Flute, Viola and Harp
Debussy		Syrinx
Debussy		Trois poemes de Stephane Mallarme
Del Tredici	*	An Alice Symphony
Devienne		Flute Concerto in e minor
Di Lasso		Mon coeur se recommende a vous
Di Lasso		My heart doth beg you'll not forget
Dohnanyi		Piano Quintet No. 1
Duke		Five songs
Duparc		Extase
Duparc		Invitation au voyage
Duparc		Lamento
Dvorak		Piano Trio, Op. 90
Dvorak	*	Quintet, Op. 97
Dvorak		Quintet in A Major
Dvorak	*	Serenade
Dvorak		Serenade, Op. 44
Dvorak	*	Slavonic Dances
Dvorak		String Quartet, Op. 61
Dvorak		String Quartet, Op. 96

Dvorak		String Quartet, Op. 106
Dvorak	**	Symphony No. 6
Ewald		Brass Quintet No. 1
Ewald		Brass Quintet No. 2
Ewald		Brass Quintet No. 3
Faure		Au bord de l'eau
Faure		Clair de lune
Faure		En priere
Faure		Fantasy
Faure		La bonne chanson
Faure		Les Berceaux
Faure		L'horizon chimerique
Faure		Melodies de Venise
Faure		Notre amour
Faure	*	Piano Trio, Op. 120
Faure		Pie Jesu
Faure		Reve d'amour
Faure	*	Sonata in A Major
Faure		Three songs
Feld		Toccata & Passacaglia
Fennimore	*	A Musical Offering
Floyd		The trees on the mountains
Folk		Blow away the morning dew
Ford	*	Song and Dance
Franck		Panis Angelicus
Franck	*	Sonata
Frumeric		Fyra sanger
Gabrieli		Canzona per sonare #4
Gabrieli		Canzoni
Gaubert		Nocturne and Allegro Scherzando
Gauger		Gainsborough
Gershwin		Porgy and Bess
Getty	*	Three Waltzes
Gibson	*	Flights of Fancy
Gluck		O del mio dolce ardor
Gounod		O Divine Redeemer
Grainger		Irish tune
Green		Log Cabin Blues
Guridi		Cuatro canciones castellanas
Handel		Overture to Berenice
Handel		Piangero la sorte mia
Handel		Three Pieces
Harbison		Brass Quintet
Harwood	*	Night Voices
Harwood		Orchestral piece
Haydn	*	Arianna a Naxos
Haydn		Sonata in E-flat
Haydn	*	String Quartet, Op. 33, no. 2
Haydn	*	String Quartet, Op. 33, no. 3
Haydn		String Quartet, Op. 74, no. 3
Haydn	*	String Quartet, Op. 76, no. 5
Haydn		The Mermaid's Songs
Head		Lone Dog
Henze	*	Agnus Dei

Henze	*	Cherubino
Hindemith		Kleine Kammermusik
Hindemith	*	Septet
Hindemith	*	Symphonic Metamorphosis
Hoiby	*	Songs for Leontyne
Holst		Second Military Suite
Honegger		Dance de la chevre
Hundley	*	Six songs
Ibert	*	Chansons de don Quichotte
Ibert		Flute Concerto
Imbrie	*	Dandelion Wine
Imbrie	*	Here We Stand
Imbrie	*	Piano Trio
Imbrie	*	Symphony No. 1
Ives	*	Sonata No. 3
Janacek	*	Mladi
Johnson arr.		A city called Heaven
Johnson arr.		Here's one
Johnson arr.		His name so sweet
Johnson arr.		Witness
Joplin		Junk Man Rag
Kagel	*	Pan
Kim	*	What are Years
Lasser	*	Three songs
Lebow		Suite for Brass
Lesemann	*	Two Pieces
Ligeti	*	Bagatelles
Ligeti	*	Ramifications
Liszt	*	Five songs
Liszt		Four songs
Liszt		Funerailles
Liszt		Liebestraum in A-flat
Loeffler	*	Four poems, Op. 5
Mahler	*	Das Knaben Wunderhorn
Mallotte		The Lord's Prayer
Martinu		Flute Sonata
Marx	*	Five songs
Matthews	*	Divertimento for Double String Quartet
Matthews	*	Hidden Variables
Matthews/Mozart	*	To compose without the least knowledge of music
Maurer		Three Songs
Mendelssohn		Abschiedslied
Mendelssohn		Auf Flugein des Gesanges
Mendelssohn		Herbstlied
Mendelssohn	*	Konzertstucke No. 1
Mendelssohn	*	Octet
Mendelssohn	*	Quintet, Op. 18
Mendelssohn		Sonntegsmorgen
Mendelssohn	*	String Quartet, Op. 13
Mendelssohn		Tarantella
Milhaud		La Cheminee du Roi Rene
Montsalvatge		Cinco canciones negras
Mozart		Batti, batti o bel Masetto
Mozart		Das Veilchen

Mozart	*	Excerpts from The Magic Flute
Mozart		Flute Concerto in D
Mozart		Flute Concerto in G
Mozart		Flute/Harp Concerto
Mozart	*	Idomeneo
Mozart		Nocturne
Mozart		Nocturne IV
Mozart		Non piu andrai
Mozart	*	Oboe Quartet
Mozart	*	Piano Concerto, K. 451
Mozart		Piano Concerto, K. 488
Mozart	*	Piano Concerto No. 9
Mozart	*	Piano Quartet, K. 478
Mozart		Piano Quartet, K. 493
Mozart	*	Piano Wind Quintet
Mozart		Ridente calma
Mozart		Sehnsucht nach dem Fruhling
Mozart	*	Serenade, K. 375
Mozart	*	Sonata in A Major
Mozart	*	Sonata in G Major
Mozart		String Quartet, K. 370
Mozart	*	String Quartet, K. 421
Mozart		String Quartet, K. 465
Mozart	*	String Quintet, K. 515
Mozart	*	Symphony No. 38
Mozart		Voi che saptet
Muller-Wieland	*	Ecstatic and Instinctive
Mussorgsky		The Nursery
Nielsen		Wind Quintet
Owens		Six Pieces
Papinea-Couture		Quatrains
Pedrell	*	Hispaniques
Perera		Five summer songs
Perle		Six New Etudes
Persichetti arr.	*	Song for Men's Chorus
Pezel		Three Pieces
Pierene		Impromptu Caprice
Pilss		Capriccio
Poulenc		Banalites
Poulenc		Chansons francaises
Poulenc		Fiancailles pour rire
Poulenc		Flute Sonata
Poulenc	*	Four songs
Poulenc		La courte paille
Poulenc		Trois chansons de Garcia Lorca
Prokofiev	*	Classical Symphony
Prokofiev		Five songs on poems of Anna Akhmatova
Prokofiev		Flute Sonata in D
Prokofiev		Piano Sonata, Op. 14
Prokofiev	*	Quintet
Prokofiev	*	Sinfonia Concertante
Prokofiev	*	Sonata in F minor
Puccini		O mio babbino caro
Purcell		If music be the food of love

Quantz		Flute Concerto in G
Quilter		Seven Elizabethan Songs
Rachmaninoff		Etude Tableaux, Op. 33, no. 6
Rachmaninoff		Etude Tableaux, Op. 39, no. 6
Rachmaninoff		Humoresque, Op. 10, no. 5
Rachmaninoff		Prelude, Op. 32, no. 1
Rachmaninoff	*	Six songs, Opus 38
Ran	*	Mirage
Rangstrom		Five songs
Ravel	*	Chansons Madecasses
Ravel		Five Greek folksongs
Ravel	*	Introduction and Allegro
Ravel	*	Rapsodie Espagnole
Ravel	*	Sonata
Ravel		Sonatine
Ravel	*	String Quartet
Reicha		Wind Quintet
Rimsky-Korsakov	*	Russian Easter Overture
Rockmaker	*	Quarter for Twelve
Rodrigo		Cuatro Madrigales amatorios
Rossini		La regata veneziana
Rossini	*	Overture "La Scala di Seta"
Rossini	*	Quartet in E-flat Major
Rossini		Soirees musicales
Rouse		KU-KA-ILIMOKU
Ruders	*	Nightshade
Salzedo		Ballade
Satie	*	La mort de Socrate
Scarlatti		Caido sangue
Scarlatti		La Violette
Scheidt		Bergamasca
Scheidt		Canzona on a French Theme
Scheidt		Gailliard Battaglia
Schoenberg	*	Quartet No. 1
Schoenberg	*	String Trio
Schoenberg	*	Verklarte Nacht
Schubert		An die Musik
Schubert		Der Lindenbaum
Schubert		Des Mullers Blumen
Schubert		Die Forelle
Schubert		Five songs
Schubert		Four songs
Schubert		Piano Quintet, Op. 114
Schubert	*	Piano Trio, D. 898
Schubert	*	Piano Trio, Op. 148
Schubert		Quintet, Op. 163
Schubert		String Quartet, Op. 29
Schubert		String Quartet, Op. 125, no. 1
Schubert	*	Symphony No. 5
Schubert		Three songs
Schubert	*	Trout Quintet
Schuller		Suite
Schumann		Abegg Variations
Schumann		Die Capelle

Schumann		Die Lotusblume
Schumann		Du Ring an meinem Finger
Schumann		Fantasiestucke, Op. 12
Schumann	*	Five Ruckert songs
Schumann		Liederkreis
Schumann		Mignonlieder
Schumann		Piano Concerto
Schumann	*	Piano Quintet, Op. 44
Schumann		Piano Sonata, Op. 22
Schumann		String Quartet, Op. 41, no. 1
Schumann		Widmung
Schumann, C.		Sechs lieder, Op. 13
Scriabin		Nocturne, Op. 9, no. 2
Shaw		Small Talk
Shostakovitch	*	Piano Quintet
Shostakovitch	*	Seven Songs, Op. 127
Shostakovitch		Songs
Shostakovitch		Trio, Op. 67
Somers		Three songs
Sousa		Liberty Bell March
Sousa		Washington Post March
Spiritual		Were you there
Stanton		Aurora
Stanton	*	Montage
Still		The Breath of a rose
Stradella		Pieta, Signore
Strauss		Adele's Laughing Song
Strauss		Brentano-Lieder
Strauss	*	Death and Transfiguration
Strauss	*	Emperor Waltz
Strauss	*	Feierlicher Einzug
Strauss		Madchenblumen
Strauss	*	Six songs
Strauss		Three songs, Op. 69
Stravinsky	*	Firebird Suite
Stravinsky	*	L'Histoire du Soldat
Stravinsky	*	Octet
Stravinsky		Suite Italienne
Stravinsky	**	Three Pieces
Taffanel		Fantasy on "Der Freischutz"
Taffanel		Quintet
Tailleferre	*	Six chansons francaises
Tchaikovsky	*	Overture 1812
Tchaikovsky	*	Overture Fantasy Romeo & Juliet
Tchaikovsky	*	Symphony No. 6
Telemann		Suite in a minor
Thompson	*	Alleluia
Thompson arr.	*	Song for Men's Chorus
Tosti		Four songs
Turina	*	Tres poemas
Varese		Density 21.5
Various	*	Five Italian songs
Vivaldi		Allegro
Wagner	**	Liebestod

Walton	*	Three poems of Edith Sitwell
Webber		Don't Cry for Me
Weber	*	Euryanthe Overture
Webern		Three songs, Op. 23
Weelkes		Four arms, two necks, one wreathing
Weelkes		I love and have my love rewarded
Weill		Four songs
Weir	*	Ardnamurchan Point
Williams	*	Liberty Fanfare
Williams	*	Olympic Fanfare
Wolf		Four songs on poems of Eichendorff
Wolf		Mignonlieder
Wolf/Stravinsky		Two Sacred Songs
Wyner	*	Dragon Choruses
Wyner	*	Trapunto Junction
Yarnell	*	Enemy Moon/Exit
Zemlinsky		Five songs
Zuidam	*	Three Mechanisms